

67X  
CATALOGUE N°2.



BY APPOINTMENT TO  
H.M. THE QUEEN.



"His Master's Voice"



BY APPOINTMENT TO  
H.M. QUEEN ALEXANDRA

"His Master's Voice"  
RECORDS  
*of*  
UNIQUE  
*and*  
HISTORICAL  
INTEREST

Not included in the  
General  
Record Catalogue

THE GRAMOPHONE COMPANY, LTD.,  
LONDON, W. 1.



BY APPOINTMENT TO  
H.M. THE QUEEN.



BY APPOINTMENT TO  
H.M. QUEEN ALEXANDRA

RECORDS  
*of*  
UNIQUE  
*and*  
HISTORICAL  
INTEREST

Not included in the  
General  
Record Catalogue

CATALOGUE No. 2

THE GRAMOPHONE COMPANY, LTD.,  
LONDON, W. 1.

## PRICES OF RECORDS

The Royal Record No. RE 284, 10-inch, 5/6

(Their Majesties The King and Queen)  
(Double-sided)

The Royal Record No. RD 887, 12-inch, 5/6

(H.R.H. The Prince of Wales)  
(Double-sided)

### DOUBLE-SIDED RECORDS.

Colour of Label	10-inch	12-inch
PLUM ... ..	3/-	4/6
BLACK ... ..	4/6	6/6
RED ... ..	6/-	8/6
BUFF ... ..	7/-	10/-
PALE GREEN ... ..	—	11/6

### SINGLE-SIDED RECORDS.

BLACK ... ..	4/6	6/6
RED ... ..	5/6	7/6
DARK BLUE (Clara Butt)	—	12/6
PINK (Patti) ... ..	—	14/6

### WARNING

AS under the Copyright Act, 1911, Copyright subsists in Gramophone Records, proceedings under such Act may be taken against anyone infringing the Company's Copyright therein.

THE GRAMOPHONE CO., LTD.



## PART I

### THE ART OF A PAST GENERATION

THE Gramophone has now been established as an artistic instrument sufficiently long to undertake a new rôle—that of the preservation of the art of a past generation.

Such a rôle is obviously of unique value to the art of to-day and of the future. Where tradition could only speak with an uncertain voice, the Gramophone will recreate the past with absolute fidelity.

The records contained in this section give a wonderful impression of the art and personality of many famous figures—now, alas, removed by the hand of death—whose work has delighted the public during the past quarter of a century. Of particular interest are the musical records, by singers, players, composers and conductors whose names are among the greatest that the musical world has ever known.

It must be pointed out that most of these records, dating from early days, are imperfect, technically, as compared with those made to-day by improved modern processes. In the ordinary way they would have been withheld from circulation, but being of such interest and importance it is felt that they should still be preserved for the enjoyment of the public.





# INDEX TO PART I

	PAGE
BERNHARDT, SARAH .. .. .	5
CARUSO, ENRICO .. .. .	5
DEMUTH, LEOPOLD .. .. .	8
FARKOA, MAURICE .. .. .	9
FLEMING, THE REV. CANON .. .. .	9
GILIBERT, CHARLES .. .. .	10
GRIEG, EDVARD .. .. .	10
JOACHIM, PROF. JOSEPH .. .. .	11
KNÜPFER, PAUL .. .. .	11
LENO, DAN .. .. .	12
MARCONI, FRANCESCO .. .. .	13
NIKISCH, ARTHUR .. .. .	13
PATTI, ADELINA .. .. .	14
PLANÇON, POL .. .. .	16
POWELL, MAUD .. .. .	16
SAINT-SAËNS, CAMILLE .. .. .	17
SANTLEY, SIR CHARLES .. .. .	18
SARASATE, PABLO DE .. .. .	18
TAMAGNO, FRANCESCO .. .. .	19
TOLSTOI, COUNT LEO .. .. .	20
TREE, SIR H. BEERBOHM .. .. .	21
WALLER, LEWIS .. .. .	21
WILLIAMS, EVAN .. .. .	22



NOTE.—Unless otherwise stated all solos are sung in English with Orchestral accompaniment.

## SARAH BERNHARDT—Actress

(1845–1922)

One of the greatest actresses the modern stage has ever known, Sarah Bernhardt began her career with a brilliant studentship at the Conservatoire of Paris, in which city she was born in 1845. After leaving the Conservatoire, Mme. Bernhardt was admitted to the famous Comédie Française, where her earliest triumphs in classical drama were gained. Finally severing her connection with that theatre in 1880, Mme. Bernhardt then toured all over Europe and America, making her name famous in both Continents. In 1899 she founded the theatre in Paris which bears her own name. The Cross of the Legion of Honour was bestowed upon Mme. Bernhardt by the French Government in 1913, who also added the distinction of *Officier* in 1921. As an actress Mme. Bernhardt excelled in tragedy, and was famed for her "golden voice."

"Phèdre," from which Mme. Bernhardt has recorded an excerpt, was one of her greatest classical rôles. In the plays of Rostand, from one of which the other record is taken, she was equally renowned.



Paul Boyer

Paris

Phèdre (Racine) *Recitation in French*  
 Samaritaine, La (Rostand) *Recitation in French*

	Date Recorded	No.	Size.	Label.
(74)	1903	E 326 10		Black
(74)	1903			

## ENRICO CARUSO—Tenor

(1873–1921)

Probably no tenor of the operatic stage ever attained such world-wide fame as Enrico Caruso, who for more than twenty years held unquestioned the title of the world's "greatest tenor." A native of Naples, where he was born in 1873, Caruso sang as a boy in church choirs. At the age of 18 his voice began to develop and he began to appear at various small opera houses. His first real success was made at Milan in 1898, and was followed by a round of engagements at Monte Carlo and elsewhere. His first appearance at Covent Garden was in 1902; on his re-appearance there in 1904 began the furore which resulted in his becoming the idol of operatic audiences all the world over. It was, by the way, the records he made for "His Master's Voice" so far back as 1902, that secured for him his first engagement at the Metropolitan Opera, New York, the manager of which telegraphed him a contract after having heard his records. Caruso received an unprecedented fee of £1,200 for a number of performances in Mexico in 1916, and his usual fee at the Opera houses ranged between £500 and £800. Most of the latter part of his life was spent either in America or in his native Italy.



For Prices of Records see page 2

## ENRICO CARUSO—continued.

where he died in 1921, as a result of illness contracted in New York the previous year. Only a few months before his death he was recording for "His Master's Voice," by whom exclusively his wonderful art has been preserved for posterity.

The remarkable list of Caruso records given below may be divided into three categories. First come records from operas in which the great tenor was familiar everywhere—"Bohème," "Aïda," "Pagliacci," "Rigoletto," etc. Then there are records from lesser-known operas in which Caruso had sung at some time during his career, such as "Forza del Destino," "Gioconda," "Martha," and "Elisir d'Amore," etc. Finally there are records that will recall the rare occasions when Caruso appeared on the concert platform, and delighted his hearers with old Neapolitan songs and ballads by Tosti and others.

	Date Recorded	No.	Size.	Label.
Ah! fuyez douce image (Air); Je suis seul (Recit.) (MANON—Massenet) <i>In French</i> (78)	1911	DB 130	12	Red
Fleur que tu m'avais jetée, La (CARMEN—Bizet) <i>In French</i> (81)	1909			
Ah! sì, ben mio coll' essere (TROVATORE—Verdi) <i>In Italian</i> (82)	1907	DB 112	12	Red
O tu, che in seno agli angeli (FORZA DEL DESTINO—Verdi) <i>In Italian</i> (81)	1909			
Amor ti vieta di non amar (FEDORA—Giordano) <i>In Italian with piano</i> (74)	1903	DA 549	10	Red
Celeste Aïda, forma divina (AÏDA—Verdi) <i>In Italian with piano</i> (75)	1903			
Celeste Aïda, forma divina (AÏDA—Verdi) <i>In Italian</i> (78)	1910	DK 115	12	Buff
Già i sacerdoti adunansi (AÏDA—Verdi) <i>In Italian—Duet with LOUISE HOMER</i> (80)	1910			
Cielo e mar! l'etereo velo splende come un santo altar (GIOCONDA—Ponchielli) <i>In Italian with piano</i> (78)	1906	DB 113	12	Red
Che gelida manina (BOHÈME—Puccini) <i>In Italian</i> (78)	1906			
Cielo e mar! l'etereo velo splende come un santo altar (GIOCONDA—Ponchielli) <i>In Italian with piano</i> (74)	1902	DA 547	10	Red
E lucevan le stelle (TOSCA—Puccini) <i>In Italian with piano</i> (75)	1902			
Com'è gentil (DON PASQUALE—Donizetti) <i>In Italian with piano</i> (78)	1906	DB 159	12	Red
M'appari tutt' amor (MARTHA—Flotow) <i>In Italian</i> (78)	1906			
Dai campi, dai prati (MEFISTOFELE—Boïto) <i>In Italian with piano</i> (75)	1903	DA 550	10	Red
Giunto sul passo estremo (MEFISTOFELE—Boïto) <i>In Italian with piano</i> (74)	1902			
Del tempio al limitar (PESCATORI DI PERLE—Bizet) <i>In Italian—Duet with MARIO ANCONA</i> (78)	1906	DK 116	12	Buff
Salut, demeure, chaste et pure (FAUST—Gounod) <i>In French</i> (78)	1906			

For Prices of Records see page 2.



## ENRICO CARUSO—continued.

	Date Recorded	No.	Size.	Label.
Di quella pira (TROVATORE—Verdi) <i>In Italian</i>	(78) 1910	DA 113	10	Red
Lasciati amar (Leoncavallo) <i>In Italian</i>	(78) 1913			
Donna e mobile, La (RIGOLETTO—Verdi) <i>In Italian</i>	(82) 1910	DA 561	10	Red
Ora e per sempre addio (OTELLO—Verdi) <i>In Italian</i>	(81) 1910			
Fenesta cá lucive e mo' non luce (Neapolitan Song) <i>In Neapolitan</i>	(78) 1913	DB 140	12	Red
Triste ritorno—Romanza (Barthélemy) <i>In Italian</i>	(78) 1906			
Ideale (Romanza) (Tosti) <i>In Italian</i>	(80) 1906	DB 129	12	Red
Spirto gentil (FAVORITA—Donizetti) <i>In Italian</i>	(78) 1906			
In terra solo (DON SEBASTIANO—Donizetti) <i>In Italian</i>	(82) 1907	DB 700	12	Red
Un di all' azzurro, spazio guardai profondo (ANDREA CHÉNIER—Giordano) <i>In Italian</i>	(82) 1907			
Eternamente (Mascheroni) <i>In Italian</i>	(81) 1911	DB 121	12	Red
Manella mia (Neapolitan Song) (Valente) <i>In Italian</i>	(78) 1913			
La mia canzone (Tosti) <i>In Italian with piano</i>	(75) 1903	DA 548	10	Red
Non t' amo piu (Denza) <i>In Italian with piano</i>	(75) 1902			
Mattinata (Leoncavallo): <i>In Italian with piano acc. by composer</i>	(75) 1902	DA 546	10	Red
Vesti la giubba (PAGLIACCI—Leoncavallo) <i>In Italian with piano</i>	(75) 1902			
No, non chiuder gli occhi vaghi (GERMANIA—Franchetti) <i>In Italian</i>	(78) 1909	DA 543	10	Red
Studenti udite (GERMANIA—Franchetti) <i>In Italian</i>	(78) 1909			
No, non chiuder gli occhi vaghi (GERMANIA—Franchetti) <i>In Italian with piano</i>	(75) 1902	DA 544	10	Red
Studenti udite (GERMANIA—Franchetti) <i>In Italian with piano</i>	(75) 1902			
O dolce incanto (Il sogno) (MANON—Massenet) <i>In Italian with piano</i>	(75) 1902	52345	10	Red (Single-sided)
O Lola, ch' ai di latti la cammisa (CAVALLERIA RUSTICANA—Mascagni) <i>In Italian with piano</i>	(74) 1902	DA 545	10	Red
Viva il vinò spumeggiante (CAVALLERIA RUSTICANA—Mascagni) <i>In Italian with piano</i>	(77) 1903			
Parmi veder le lagrime (RIGOLETTO—Verdi) <i>In Italian</i>	(80) 1911	DB 126	12	Red
Una furtiva lagrima (ELISIR D' AMORE—Donizetti) <i>In Italian</i>	(78) 1911			
Parted (Tosti) <i>In English</i>	(78) 1912	DA 118	10	Red
Pour un baiser (Tosti) <i>In French</i>	(82) 1909			
Cielo e mar! l'etereo velo splende come un santo altar (GIOCONDA—Ponchielli) <i>In Italian</i>	(81) 1911	DB 696	12	Red
Lolita—Serenata España (Buzzi-Peccia) <i>In Spanish</i>	(81) 1908			

## LEOPOLD DEMUTH—Baritone

(1861-1910)

Demuth was born in Austria in 1861, and studied at the Vienna Conservatoire of Music. He made his first appearance in Hallé, and appeared later in Leipsic and Hamburg, meeting with great success. Subsequently Demuth became one of the greatest operatic artists ever seen at Vienna, at the Imperial Opera House, of which he was for many years the premier baritone. Among his greatest rôles were such Wagnerian characters as Hans Sachs and Wolfram and also Rigoletto and Valentine in "Faust." He had an extensive operatic repertoire, and was also an exceedingly successful concert singer. Unfortunately Demuth died in 1910 at the height of his career. The records made by the artist show him equally at home in Wagnerian and Italian opera.



		Date Recorded	No.	Size.	Label.
Die Mainacht (Brahms) <i>In German with piano</i>	(78)	1908	E 328	10	Black
Feldeinsamkeit (Brahms) <i>In German with piano</i>	(76)	1908			
Die Uhr (Loewe) <i>In German with piano</i>	(77)	1908	E 323	10	Black
Wieder möcht' ich dir begegnen (Liszt) <i>In German with piano</i>	(77)	1908			
Erhebe dich (Rezitativ und Arie) (MASKENBALL—Verdi) <i>In German with piano</i>	(77)	1908	D 812	12	Black
Gleich sind wir beide—Monolog (RIGOLETTO—Verdi) <i>In German</i>	(77)	1909			
Fürwahr es ist ein Abenteuer (NACHTLAGER VON GRANADA—Kreutzer) <i>In German</i> <i>with which record is coupled—</i>	(76)	1908	D 809	12	Black
Abendlich strahlt (RHEINGOLD—Wagner) <i>In German</i> ANTON VAN ROOY (Baritone)	(81)	1908			
O heiliges Sinnbild (Valentin's Gebet) (FAUST—Gounod) <i>In German</i>	(77)	1908	D 810	12	Black
Wie duftet doch der Flieder (MEISTERSINGER VON NURNBERG—Wagner) <i>In German</i>	(77)	1908			

For Prices of Records see page 2.

## MAURICE FARKOA—Baritone

(1864-1916)

A popular figure on the lighter musical stage from 1895 to 1915, Maurice Farkoa was born at Smyrna, Asia Minor, his father being French, his mother English. His first success here was in "The Artist's Model," at Daly's Theatre, in 1895. One of his greatest song successes first introduced into this piece was the French "Laughing Song" (Le Fou Rire). Mr. Farkoa took leading rôles in a number of musical plays at the Prince of Wales during the following few years, principally in "Three Little Maids," "Lady Madcap," and "Miss Hook of Holland." He died in New York in 1916.



Claude Harris

London

As a singer he had an inimitable style, and was also well graced as an actor.

	Date Recorded	No.	Size	Label.
Le fou rire (Laughing Song) <i>In French</i> <i>with which record is coupled</i>	(76) 1905	}	E 325 10	Black
Lattersang (Laughing Song) HENRIK KLAUSEN	(76) 1904			
Who'll marry me? (Newton) <i>With piano</i> <i>with which record is coupled</i>	(78) 1903	}	E 324 10	Black
Where's the Count (TRIAL BY JURY—Sullivan) <i>Recitation</i> ARTHUR ROBERTS (Comedian)	(76) 1907			

## THE REV. CANON FLEMING—Orator

(1830-1903)

A well-known Victorian divine. Born in 1830 and educated at Magdalene College, Cambridge, the Rev. C. Fleming was ordained in 1854. For many years he was a popular West End preacher at St. Michael's, Chester Square, London, where his oratorical gifts drew large and fashionable congregations. Chaplain-in-Ordinary to King Edward VII and Canon Precentor of York, Canon Fleming died in 1908.

As a speaker and reciter Canon Fleming enjoyed wide popularity. These records of familiar poems are wonderful examples of perfect English diction.



Shadwell Clarke

London

	Date Recorded	No.	Size	Label.
Bells, The (1st, 2nd and 3rd verses) (E. A. Poe)	(78) 1903	}	E 159 10	Black
Bells, The (4th verse) (E. A. Poe)	(78) 1903			
Charge of the Light Brigade, The (Tennyson) <i>Recitation</i>	(78) 1905	}	E 160 10	Black
<i>with which record is coupled</i> Scene from the "Scarlet Pimpernel" (Baroness Orczy) JULIA NEILSON and FRED TERRY	(76) 1907			

For Prices of Records see page 2



# CHARLES GILIBERT—Baritone

(1866-1913)

One of the most accomplished of operatic singers, the late Charles Gilbert was for years a favourite artist at Covent Garden during the summer "grand" season.

Of French nationality, M. Gilbert was born in 1866, and received his musical training at the Paris Conservatoire. On leaving that institution he was engaged by the directors of the Opéra Comique, where his success resulted, a little later, in an important engagement at the Brussels Opera House. M. Gilbert made his first appearance at Covent Garden in 1900, where his versatile gifts at once established him in public favour, resulting in engagements yearly until his death in 1913.

A baritone with a voice of charming quality, and greatly gifted as an actor, M. Gilbert was equally at home in French and Italian opera, especially in *buffo* rôles. In addition, he was an accomplished concert singer.



Dupont

New York

	Date Recorded	No	Size	Label
Ange est venu, Un (Bemberg) <i>In French</i> —Duet with MELBA (80)	1907	DM 117	12 P.	Gn.
Per valli, per boschi (Blangini) <i>In Italian</i> —Duet with MELBA (80)	1907			
Bois de lent oubli (SERSE—Handel) <i>In French</i> (78)	1910	DB 274	12	Red
Quand la flamme de l'amour (JOLIE FILLE DE PERTH—Bizet) <i>In French</i> (78)	1910			

# EDVARD GRIEG—Composer

(1843-1907)

Edvard Grieg was born in 1843, near Bergen (Norway), and received his musical education at the Leipzig Conservatoire, where he was a fellow-student with Arthur Sullivan. His first success as a composer was scored with a pianoforte sonata, which attracted favourable attention from Liszt, to whose subsequent encouragement Grieg owed much. Most of the composer's life was spent at his country home in Bergen, but he paid, from time to time, a number of visits to England, France, Italy and Germany. His pianoforte music has made his name familiar to all music-lovers. Here we have a record, made by the composer himself, of one of the most exquisite pieces, "Au Printemps" ("To the Spring"). His interpretation will interest the countless amateurs who have essayed the music.



Whitlock

	Date Recorded	No	Size	Label
Au Printemps (Grieg) <i>Piano</i> (75)	1903	D 803	12	Black
<i>with which record is coupled—</i> Hungarian Dance in D Minor, No. 2 (Brahms) <i>With piano</i> JOSEPH JOACHIM (Violinist) (75)	1907			

For Prices of Records see page 2.

## PROF. JOSEPH JOACHIM—Violinist

(1831-1907)

The great classical player of the violin in the nineteenth century, Joseph Joachim was born in Hungary in 1831, making his appearance in public as a prodigy violinist when only 8 years old. As a child he was publicly embraced, after a performance, by Mendelssohn. In 1844, advertised as "The Hungarian Boy" he appeared at Drury Lane, and astonished all musical London. Both in Germany and in England Joachim was always looked upon as the greatest living interpreter of the classics. In England he made history with his quartet at the famous "Pops" given in the old St. James's Hall (London), and did much to make known music of his two great friends, Schumann and Brahms. In 1904 the English musical world honoured him with a "Diamond Jubilee" celebration of his 60 years of public performance here. Joachim died at Berlin in 1907. His lifelong friendship with Brahms, of whose music he was such a fine interpreter, gives particular interest to this record of one of that composer's popular Hungarian dances.



Russell and Sons London

	Date Recorded	No.	Size.	Label.
Hungarian Dance in D Minor, No. 2 (Brahms)				
<i>With piano</i>	(75) 1907	}	D 803 12	Black
<i>with which record is coupled</i>				
Au Printemps (Grieg) Piano solo				
EDVARD H. GRIEG (Pianist)	(75) 1903	}		

## PAUL KNÜPFER—Bass

(1866-1921)

Knüpfer was born at Hallé in 1866. After three years' musical study he secured a ten years' engagement at the Leipzig Theatre, where his fine sonorous voice and dramatic acting brought him at once to the front rank of great operatic artists. From Leipzig Knüpfer went, at the request of the German Emperor, to the Royal Opera House, Berlin, and held the position of premier bass there for 14 years. He made many successful appearances at the Bayreuth Festivals and at Covent Garden, where he was looked upon as one of the greatest German singers of his day. As a concert artist and interpreter of "*lieder*" he was considered an authority, and became one of Germany's best-loved concert singers. He has recorded some of his best songs and selections from his most famous operatic rôles such as that of Sarastro in Mozart's "Magic Flute" ("Zauberflöte").



For Prices of Records see page 2

## PAUL KNÜPFER—continued.

	Date Recorded	No.	Size.	Label.
Archibald Douglas, Part 1 (Loewe) <i>German with piano</i>	(78) 1912	D 806	12	Black
Part 2	(78) 1912			
Darauf liess ich mich werben; "Ich steck" an meine Hosen (FRUNDSBERG, Op. 14, Nos. 3 and 5—Max Zenger) <i>In German</i>	(78) 1910	D 804	12	Black
Die Werbetrommel geht durchs Land; Hell gleitet der Stern (FRUNDSBERG, Op. 14, Nos. 1 and 2—Max Zenger) <i>In German</i>	(78) 1910			
Der Wanderer (Schubert) <i>In German with piano</i>	(78) 1910	D 807	12	Black
Tom der Reimer (Loewe) <i>In German with piano</i>	(78) 1910			
Grad geschossen, grad geschaut; Nun hat doch so ein welscher Tropf (FRUNDSBERG, Op. 14, Nos. 6 and 7 —Max Zenger) <i>In German</i>	(78) 1912	D 808	12	Black
Prinz Eugen, der edle Ritter (Loewe) <i>In German</i>	(78) 1912			
Herr, den ich tief im Herzen trage, Op. 47, No. 1 (Hiller) <i>In German with harmonium</i>	(78) 1912	D 805	12	Black
Wo du hingehst da will auch ich hingehen, Op. 83 (F. Rehfeld) <i>In German with harmonium</i>	(78) 1912			
In diesen heil'gen Hallen (ZAUBERFLÖTE—Mozart) <i>In German</i>	(77) 1910	D 811	12	Black
Sie hat mich nie geliebt (DON CARLOS—Verdi) <i>In German</i>	(78) 1910			
In diesen heil'gen Hallen (ZAUBERFLÖTE—Mozart) <i>In German</i>	(77) 1910	E 327	10	Black
O Isis! und Osiris! welche wonne! (ZAUBERFLÖTE— Mozart) <i>In German</i>	(76) 1910			

## DAN LENO—Comedian

(1861-1904)

Probably no comedian enjoyed such a popularity, a generation ago, as Dan Leno, who for years was the life and soul (with his famous partner, Herbert Campbell) of the annual pantomimes at Drury Lane Theatre.

Born in 1861 in London, George Galvin, to give him his real name, made appearances while still a tiny child at small music halls in an acrobatic troupe presented by his parents. As a youth he became a noted clog-dancer, winning "the world's championship" at Leeds in 1880. His first real hit was at the old Surrey theatre in pantomime in 1886, resulting in his engagement a year later by Sir Augustus Harris for Drury Lane. On the variety stage, from the date mentioned, Dan Leno was also a popular favourite. At his death, at the early age of 43, it was said that his income was not less than £10,000 a year.

The songs here recorded were favourites in the comedian's repertoire. They give one an excellent idea of the style of humour that amused folk in the 'nineties.



Davey

	Date Recorded	No.	Size.	Label.
Going to the races	(74) 1900	C 545	12	Plum
Huntsman, The	(74) 1900			

For Prices of Records see page 2.



## DAN LENO—continued.

	Date Recorded	No.	Size.	Label
McGlohell's Men (Leno) <i>With piano</i>	(74) 1900	B 1777	10	Plum
My wife's relations (Leno) <i>With piano</i>	(74) 1900			
Mocking bird, The (Darnley and Leno) <i>With piano</i>	(74) 1900	B 1779	10	Plum
Mrs. Kelly (Darnley and Leno) <i>With piano</i>	(74) 1900			
Tower of London, The <i>With piano</i>	(74) 1900	B 1778	10	Plum
Where are you going to, my pretty maid? <i>With piano</i>	(74) 1900			

## FRANCESCO MARCONI—Tenor

(1857-1920)

Francesco Marconi was born in Rome of humble parentage, and followed the trade of carpenter. One day whilst working he was heard singing by Maestro Persichini, of whom the great Battistini was also a pupil. After studying with his maestro, Marconi, whilst still very young, began his triumphal career in the greatest theatres in the world. He obtained his first successes in Boito's "Mefistofele" at the Theatre Pagliano in Florence, and in Donizetti's "Lucrezia Borgia," at the Theatre Massimo in Venice. In a short time Marconi accumulated a large fortune, and retired from the operatic stage at a comparatively early age, establishing his household in Rome, where he died in 1920. His last public appearance was in Madrid.



Reale &amp; Co.

Marconi was unsurpassable in such operas of the older school as "Lucrezia Borgia" and "Lucia di Lammermoor," and the memory of his wonderful mellow voice will be cherished for many years to come.

	Date Recorded	No.	Size	Label
Di pescatore ignobile (LUCREZIA BORGIA—Donizetti) <i>Italian with piano</i>	(77) 1908	052200	12	Red (Single-sided)

## ARTHUR NIKISCH—Conductor

(1855-1922)

The greatest conductor of his generation (he was often called the "wizard of the baton"), Arthur Nikisch was born in a Hungarian village in 1855. He was a "prodigy child," and gave a public recital at eight years of age. At Vienna Conservatoire he studied both piano and violin, and for some time after was a violinist in the Royal Vienna Opera Orchestra. His first opportunity as a conductor was at Leipzig, where he quickly made a great name.

In 1895, after a sojourn of four years in America in charge of the Boston Symphony Orchestra, Nikisch accepted an invitation to become conductor of the Leipzig Gewandhaus, which post he held up to the time of his death.

Nikisch also first appeared in London in 1895 at Queen's Hall, but it was not until some years later that his wonderful popularity began here, especially because of his masterly performance of the great classics. From that time until the war he was the most popular conductor in this country, while in every capital of Europe, and also in America, Nikisch was looked upon as the great virtuoso of the orchestra. He conducted the Leeds Festival in 1911, and also the "Ring" at Covent Garden in 1913 and 1914.

In 1911 Nikisch toured the United States with the London Symphony Orchestra. He died in 1922, at Leipzig.



## ARTHUR NIKISCH—continued.

These records, made with two of the famous orchestras of which Nikisch was conductor-in-chief, are masterpieces for the interpretation of which the conductor was particularly celebrated. They constantly figured on programmes which Nikisch directed in England.

	Date Recorded	No.	Size.	Label
Egmont—Overture, Op. 84, Part 1 (Beethoven)—London				
Symphony Orchestra	(78) 1914	D 814	12	Black
Ditto Ditto Part 2	(78) 1914			
Fifth Symphony—C Minor, Op. 67 (Beethoven) Berlin				
Philharmonic Orchestra—				
Andante, Part 1	(78) 1913	D 89	12	Black
" Part 2	(78) 1913			
First Movement, Part 1	(78) 1913	D 90	12	Black
" Part 2	(78) 1913			
Scherzo and Finale, Part 1	(78) 1913	D 91	12	Black
Finale, Part 2	(73) 1913			
" Part 3	(73) 1913	D 92	12	Black
" Part 4	(78) 1913			
Freischütz—Overture (Weber), Part 1—London Sym-				
phony Orchestra	(78) 1914	D 817	12	Black
Ditto Ditto Part 2	(78) 1914			
Hungarian Rhapsody—No. 1 in F, Part 1 (Liszt)—London				
Symphony Orchestra	(78) 1914	D 816	12	Black
Ditto Ditto Part 2	(78) 1914			
Hungarian Rhapsody—No. 1 in F, Part 3 (Liszt)—London				
Symphony Orchestra	(78) 1914	D 815	12	Black
Marriage of Figaro—Overture (Mozart)—London Sym-				
phony Orchestra	(79) 1914			
Oberon—Overture (Weber), Part 1—London Symphony				
Orchestra	(78) 1914	D 818	12	Black
Ditto Ditto Part 2	(78) 1914			

## ADELINA PATTI—Soprano

(1843-1919)

For over fifty years Adelina Patti reigned in the world undisputed as the "Queen of Song." Born in Madrid in 1843, she made her debut in New York (whither her parents had migrated) when only 16, and achieved such a success that she was brought back to Europe. At Covent Garden, when barely 18, her first appearance took place in 1861, and thereafter Madame Patti sang there until 1895. During all those years she was an idolised singer in every capital in Europe, and also in America. Madame Patti was the first singer to undertake extensive tours in the United States, where she received as much as £2,000 for a single concert. Her last public appearance was at the Albert Hall in 1909.

For many years Madame Patti had made her chief home in Great Britain, living at her famous castle, Craig-y-nos, in South Wales. It was here that she died in 1919. As a Singer Madame Patti devoted herself largely to the older school of French and Italian opera, being one of the greatest exponents of *bel canto* that the operatic stage has known. In later years Madame Patti featured old English songs at her concerts, none of which were ever given without her singing "Home, Sweet Home."



Nadar

Paris

ADELINA PATTI—continued.

These Patti records show the famous *prima donna* as a Mozartian singer, unsurpassable in her day: then in brilliant arias from old Italian operas: finally in many songs, her renderings of which have become traditional.

## ALL PATTI RECORDS ARE SINGLE-SIDED.

	Date Recorded	No.	Size	Label
Ah! non credea mirarti (SONNAMBULA—Bellini) <i>In Italian with piano</i> (76)	1906	03084	12	Pink
Batti, batti, O bel Masetto (DON GIOVANNI—Mozart) <i>In Italian with piano by Sir Landon Ronald</i>	1906	03055	12	Pink
Casta diva che inargenti—Cavatina (NORMA—BELLINI) <i>In Italian</i> (76)	1906	03082	12	Pink
Comin' thro' the Rye <i>With piano by Sir Landon Ronald</i> (76)	1906	03061	12	Pink
Connai-tu le pays? (MIGNON—Thomas) <i>In French with piano</i> (76)	1906	03083	12	Pink
Home, Sweet Home (Bishop) <i>With piano by Sir Landon Ronald</i> (76)	1906	03053	12	Pink
Kathleen Mavourneen (Crouch) <i>With piano</i> (78)	1906	03078	12	Pink
Last rose of summer, The (arr. Thos. Moore) <i>With piano by Sir Landon Ronald</i> (76)	1906	03062	12	Pink
O Dieu! que de bijoux (FAUST—Gounod) <i>In French with piano by Sir Landon Ronald</i> (75)	1906	03056	12	Pink
Old folks at Home, The (Foster) <i>With piano by Sir Landon Ronald</i> (76)	1906	03054	12	Pink
On parting (Patti) <i>With piano by Sir Landon Ronald</i> (75)	1906	03063	12	Pink
Pur dicesti (Lotti) <i>In Italian with piano by Sir Landon Ronald</i> (76)	1906	03052	12	Pink
Robin Adair (Keppel) <i>With piano by Sir Landon Ronald</i> (77)	1906	03059	12	Pink
Serenata, La (Tosti) <i>In Italian with piano</i> (76)	1906	03079	12	Pink
Si vous n'avez rien à me dire (Willy de Rothschild) <i>In French with piano</i> (76)	1906	03060	12	Pink
Voi che sapete (NOZZE DI FIGARO—Mozart) <i>In Italian with piano by Sir Landon Ronald</i> (75)	1906	03051	12	Pink
Within a mile of Edinboro' town <i>With piano by Sir Landon Ronald</i> (77)	1906	03064	12	Pink

For Prices of Records see page 2.



## POL PLANÇON—Bass

(1855-1918)

One of the greatest basses the operatic stage has known, Pol Plançon was for a generation a favourite of the international opera stage in Paris, London, New York and other great cities.

Born in 1855, his first appearance was at the Lyons Opera House in 1877. His services were soon secured for the Paris Opera, and in 1891 Plançon made his début at Covent Garden, singing there regularly for nearly twenty years. His magnificent stage presence and intensely powerful bass voice made his performances of such rôles as Mephistopheles, Friar Lawrence (in "Romeo et Juliette"), and the High Priest (in "The Magic Flute") of unforgettable dignity and impressiveness.

The quality of his interpretations of these rôles may be judged from the fine records given below.



	Date Recorded	No.	Size.	Label
Allons ! jeunes gens ! (ROMEO ET JULIETTE—Gounod) <i>In French with piano</i>	(78) 1905	DA 542	10	Red
Veau d'or, Le (FAUST—Gounod) <i>In French</i>	(78) 1906			
Grand' Isi ! grand' Osiri (FLAUTO MAGICO—Mozart) <i>In Italian with piano</i>	(78) 1906	DB 657	12	Red
Qui sdegno non s' accende (FLAUTO MAGICO—Mozart) <i>In Italian with piano</i>	(78) 1906			
Voici des roses (DAMNATION DE FAUST—Berlioz) <i>In French</i>	(78) 1907	DB 659	12	Red
Vous qui faites l'endormie (FAUST—Gounod) <i>In French</i>	(78) 1906			

## MAUD POWELL—Violinist

(1868-1920)

One of the most accomplished artists the United States has ever produced, the late Maud Powell delighted vast audiences in her own country by her exquisite talent as a violinist, while English music-lovers also accorded her gifts due recognition during several visits made by her to this country.

Miss Powell had for years been associated with world-tours of Sousa's famous band, and it was during the concert-appearances of the famous organisation here that this charming artist captivated our audiences with her brilliant playing.



Godfrey Turner New York

These records feature the most popular items of her repertoire.

For Prices of Records see page 2

## MAUD POWELL—continued.

	Date Recorded	No.	Size.	Label.
Bee, The (Schubert); Minute Waltz (Chopin) <i>With piano</i>	(78) 1907	DA 551	10	Red
Mazurka, Op. 26 (Zarzycki) <i>With piano</i>	(78) 1911			
Bourrée (Bach); Menuett (Gluck) <i>With piano by Falkenstein</i>	(78) 1914	DB 656	12	Red
Concerto No. 2, Op. 22—Romance (Wieniawski) <i>With piano</i>	(78) 1909			
Elégie, Song of Mourning (Massenet); Maiden's Wish (MacMillen) <i>With piano</i>	(78) 1917	DB 642	12	Red
Twilight (Massenet—Powell) <i>With harp by Lاپیتو</i> ; Musette (Sibelius) <i>With piano</i>	(78) 1915			

## CAMILLE SAINT-SAËNS—Composer

(1838–1921)

The name of Saint-Saëns, one of the greatest of French musicians, will always be remembered as the composer of that most popular Opera, "Samson and Delila." Born in 1838, Saint-Saëns was a "wonder-child," making his first appearance as a pianist when 10 years old. After a brilliant career at the Paris Conservatoire, Saint-Saëns made a name both as organist and pianist, and soon rose to eminence as a composer, winning renown in every field—operatic, symphonic, chamber-music. He was a frequent visitor to this country, where he counted many personal friends among English musicians.



Pierre Petit

Two of these records show the composer as a pianist, interpreting his own popular piece, "Reverie à Blidah," and a movement from the well-known "Suite Algérienne," and also as accompanist in two of his pieces for the violin, an instrument for which Saint-Saëns always wrote so charmingly.

	Date Recorded	No.	Size.	Label.
Déluge, Le—Prélude, Op. 45 (Saint-Saëns) <i>Violin by GABRIELLE WILLAUME, acc. by Composer</i>	(78) 1919	DB 705	12	Red
Réverie à Blidah (Saint-Saëns) <i>Piano solo</i>	(78) 1919			
Elégie, Op. 143 (Saint-Saëns) <i>Violin by GABRIELLE WILLAUME, acc. by Composer</i>	(78) 1919	DB 704	12	Red
Suite Algérienne—March militaire française <i>Piano solo</i>	(78) 1919			

For Prices of Records see page 2.

## SIR CHARLES SANTLEY—Baritone

(1834-1922)

One of the most famous singers that the world of English song has ever known, the late Sir Charles Santley, who was born at Liverpool in 1834, had an unrivalled career extending over more than half a century. His knighthood, bestowed in 1907, in celebration of the fiftieth year of his public career, was the only honour of its kind that has been accorded to a singer in this country, and was a well-deserved recognition of his art. A pupil of Garcia, from whom he learnt the art of *bel canto*, Santley quickly became the most sought after singer of his day. On the concert platform he was identified with oratorio, his finest rôle being that of the Prophet in "Elijah," and also became noted for his singing of old English songs. He also made many successes on the operatic stage, in 1863 creating the rôle of Valentine at the production of Gounod's "Faust" in England, and in 1870 the rôle of the Dutchman in Wagner's "The Flying Dutchman," this being the first Wagnerian production in this country. In 1915, when 81 years of age, Sir Charles sang in public at a charity concert at the Mansion House (London), on which occasion Edward Lloyd also reappeared.



Chancellor

Dublin

The two songs by Hatton, and the old-world "Vicar of Bray" were Santley's greatest song successes.

	Date Recorded	No.	Size.	Label.
Simon the Cellarer (J. L. Hatton) <i>With piano</i>	(73) 1904	E 82	10	Black
The Vicar of Bray <i>With piano</i>	(73) 1904			
To Anthea (J. L. Hatton) <i>With piano</i>	(73) 1904	2-2864	10	Black (Single-sided)

## PABLO DE SARASATE—Violinist

(1844-1908)

Born in Spain in 1844, Pablo de Sarasate was one of the pioneers of the modern school of violin virtuosity. For beauty of tone, dazzling technique and warm emotional style of playing he was unrivalled in his day. Sarasate's early training was accomplished at the Paris Conservatoire, the French capital being the scene of his first triumphs. In England he was a popular favourite for many years, and was an admired artist in most countries of Europe and in America. As a composer Sarasate wrote many delightful works for his instrument, most of which are still popular with players to-day. Here in two records we can hear his interpretation of his own popular Zigeunerweisen ("Gypsy Melodies") as well as another popular piece by himself.



Elliott & Fry

London



## PABLO DE SARASATE—continued.

		Date Recorded	No.	Size.	Label.
Prélude (Bach) <i>With piano</i>	(75)	1904	E 183	10	Black
Tarantelle (Sarasate) <i>With piano</i>	(75)	1904			
Zigeunerweisen, Op. 20, Pt. 1 (Sarasate) <i>With piano</i>	(77)	1904	E 329	10	Black
" " Pt. 2 " " " "	(77)	1904			

## FRANCESCO TAMAGNO—Tenor

(1851-1905)

Francesco Tamagno is said to have had the most powerful tenor voice the operatic stage has known during the past century. A man of immense physique, it was declared that when he sang one of his tremendous high notes at Covent Garden, the huge glass chandelier in the roof of the theatre would vibrate audibly. On account of his physique, and his huge voice, Verdi wrote the tenor part of Otello (in his opera of that name) especially for Tamagno, who created the rôle at Milan in 1887. His first appearance in London, at the Lyceum in 1889, was in this part, which he subsequently sang in almost every opera-house of note all the world over.



From this opera Tamagno made three records which have been preserved. Other rôles suited to his huge voice are shown by records from "Guglielmo Tell," "Trovatore," and "Il Profeta."

		Date Recorded	No.	Size.	Label.
Corriam, corriamo (GUGLIELMO TELL—Rossini) <i>In Italian with piano</i>	(75)	1903	DR 103	10	Red
O muto asil (GUGLIELMO TELL—Rossini) <i>In Italian with piano</i>	(75)	1903			
Di quella pira (TROVATORE—Verdi) <i>In Italian with piano</i>	(75)	1903	DR 102	10	Red
Un dì all' azzurro spazio guardai profondo (ANDREA CHÉNIER—Giordano) <i>In Italian with piano</i>	(75)	1903			
Esultate! l'orgoglio musulmano sepolto è in mar (OTELLO—Verdi) <i>In Italian with piano</i>	(74)	1903	DR 100	10	Red
Nium mi tema (Morte d'Otello) (OTELLO—Verdi) <i>In Italian with piano</i>	(74)	1903			

For Prices of Records see page 2.

## FRANCESCO TAMAGNO—continued.

	Date Recorded	No.	Size.	Label.
Esultate ! l'orgoglio musulmano sepolto è in mar (OTELLO—Verdi) <i>In Italian with piano</i> (75)	1903	DS 101	12	Red
Un di all' azzurro spazio guardai profondo (ANDREA CHENIER—Giordano) <i>In Italian with piano</i> (74)	1903			
Figli miei, v'arrestate (SANSONE E DALILA—Saint-Saëns) <i>In Italian with piano</i> (75)	1903	DR 101	10	Red
Quand nos jours, s'éteindront comme une chaste flamme (HÉRODIADE—Massenet) <i>In French with piano</i> (75)	1903			
Niun mi tema (Morte d'Otello) (OTELLA—Verdi) <i>In Italian with piano</i> (74)	1903	DS 100	12	Red
Ora e per sempre addio, sante memorie (OTELLO—Verdi) <i>In Italian with piano</i> (75)	1903			
Ora e per sempre addio, sante memorie (OTELLO—Verdi) <i>In Italian with piano</i> (75)	1903		52675	10 Red (Single-sided)
Re del cielo (Inno) (PROFETA—Meyerbeer) <i>In Italian with piano</i> (74)	1903	DR 104	10	Red
Sopra Berta l' amor mio (PROFETA—Meyerbeer) <i>In Italian with piano</i> (75)	1903			

## COUNT LEO TOLSTOI—Author

(1828-1910)

One of the most famous figures under the old régime in Russia, Count Tolstoi, litterateur and social reformer, was born in 1828 and began his career by entering the army, taking part in the Crimean war from 1853 to 1856. Later he began educative and social work among the Russian peasantry. In 1895 he renounced all property, giving up his estates and all other forms of wealth. His writings are voluminous, comprising religious, social, political, ethical, philosophical and economic work, as well as many works of fiction.



	Date Recorded	No	Size.	Label
Thoughts from the Book " For Every Day " (spoken) (85)	1907	E 158	10	Black
<i>with which record is coupled—</i>				
Speech on Education (74)	1907			
H.E. THE CARDINAL ARCHBISHOP OF WESTMINSTER				
For Prices of Records see page 2.				

For Prices of Records see page 2.

## SIR H. BEERBOHM TREE—Actor

(1853-1917)

The son of a City merchant, Julius Beerbohm, Sir Herbert Tree was born in London in 1853, and in 1870 went into his father's business. He soon forsook commerce, however, for the stage, and in 1878 made his stage debut at the Globe Theatre. In later years he became one of London's most famous actor-managers, at His Majesty's Theatre, during which period he produced many Shakespearian and modern plays (amongst them "Trilby"), taking many important rôles therein. His death took place suddenly in 1917.

These records show his quality as a Shakespearian actor, and are taken from the plays produced by him.



London Stereoscopic Co.

	Date Recorded	No.	Size.	Label.
Antony's lament over the body of Julius Cæsar (JULIUS CÆSAR, Act 3, Scene 1) (Shakespeare)	(74) 1906	E 161	10	Black
Falstaff's speech on Honour (HENRY IV, Part 1, Act 5) (Shakespeare)	(74) 1906			
Hamlet's Soliloquy on Death (HAMLET, Act 3, Scene 1) (Shakespeare)	(75) 1906	E 162	10	Black
Svengali mesmerises Trilby (TRILBY) (Du Maurier)	(75) 1906			
Soliloquy on the Death of Kings (RICHARD II, Act 3, Scene 1) (Shakespeare)	(75) 1906	E 163	10	Black
with which record is coupled— Speech at the Mansion House, Nov. 16, 1917 H.E. MON. VENIZELOS (Greek Premier)	(78) 1917			

## LEWIS WALLER—Actor

(1860-1916)

Lewis Waller, one of the leading figures of the romantic school of acting a generation ago, was born at Bilbao, Spain, in 1860, the son of William Lewis, C.E. His first stage appearance was at Toole's Theatre in 1883. He was associated with Sir Herbert Tree in many notable Shakespearian productions at His Majesty's Theatre, and later became a manager on his own account, at the Imperial Theatre. Mr. Lewis Waller died suddenly, while on tour in the provinces, in 1916.

Lewis Waller was considered one of the finest elocutionists the English stage has known, as is shown by his reciting of Tennyson's famous poem, and an equally familiar Shakespeare speech, both constantly delivered by him on the platform.



London Stereoscopic Co.

	Date Recorded	No.	Size.	Label.
Charge of the Light Brigade, The (Tennyson)	(81) 1911	E 164	10	Black
Henry V at Harfleur (Shakespeare)	(78) 1911			

For Prices of Records see page 2



# EVAN WILLIAMS—Tenor

(1867-1918)

Born in Ohio (U.S.A.), of Welsh parentage, Evan Williams rose, while still a very young man, to the position of leading concert-tenor in the United States. In 1893 he came to England, where his beautiful voice quickly gained for him appearances at most of the important concert societies in the Kingdom. Returning to America a year or two later, Evan Williams paid a further visit to this country in 1912, and took part in the famous "His Master's Voice" concert tour in that year, with the New Symphony Orchestra and Sir Landon Ronald. Further successful appearances in this country followed and Evan Williams became one of the most popular ballad singers here. Eventually he returned to the United States, where he died in 1918.



As an artist, Evan Williams was celebrated as an oratorio singer, as well as a most delightful interpreter of ballads

	Date Recorded	No.	Size.	Label.
Comfort ye my people (MESSIAH—Handel)	(78) 1908	} DB 450	12	Red
Every valley shall be exalted (MESSIAH—Handel)	(78) 1908			
Forgotten (Cowles)	(78) 1908	} DB 454	12	Red
If with all your hearts (ELIJAH—Mendelssohn)	(78) 1908			

For Prices of Records see page 2.



## PART II

### THE DEVELOPMENT OF AN ART

THE creation of the modern gramophone, its evolution during the past twenty-five years from an interesting scientific experiment to an instrument of artistic value, is surely one of the most fascinating stories in the history of science and art.

The amazing rapidity of this development is realised when we compare earlier instruments familiar to most of us—for example, the one immortalised in our famous trade-mark—with the superb models that to-day are playing such an important part in the musical world.

The advance in recording processes has been equally astonishing. On the technical side vast strides have been made, until perfection has been well nigh attained, while artists have gradually mastered the difficult art of recording their work. Those of them whose names figure in this section have been associated with our activities for many years. Many of their records are technically imperfect compared with those made to-day, but on the other hand they are of too great artistic value to be entirely withdrawn. They show those artists' work in earlier years, and also illustrate the astonishing advance that has been made in recording.



# INDEX TO PART II

	PAGE
AINLEY, HENRY .. .. .	25
BATTISTINI, MATTIA .. .. .	25
BONINSEGNA, CELESTINA .. .. .	26
BOURCHIER, ARTHUR .. .. .	27
BUTT, DAME CLARA .. .. .	27
CALVÉ, EMMA .. .. .	28
CHALIAPINE, THEODOR .. .. .	28
DE LUCIA, FERNANDO .. .. .	30
DESTINN, EMMY .. .. .	31
EAMES, EMMA.. .. .	31
FARRAR, GERALDINE .. .. .	32
GREGORIAN AND OTHER ROMAN CHURCH	
MUSIC .. .. .	32
HEMPEL, FRIEDA .. .. .	34
KLAUSEN, HENRIK .. .. .	35
KREISLER, FRITZ .. .. .	36
KUBELIK, JAN .. .. .	37
KURZ, SELMA .. .. .	37
LLOYD, EDWARD .. .. .	38
MAUDE, CYRIL .. .. .	39
MCCORMACK, JOHN .. .. .	39
MELBA, DAME NELLIE .. .. .	40
MICHAILOVA, MARIE .. .. .	41
MOISSI, ALEXANDER .. .. .	42
NEILSON, JULIA .. .. .	43
PACHMANN, VLADIMIR DE .. .. .	43
PADEREWSKI, IGNACE JAN .. .. .	44
RENAUD, MAURICE .. .. .	45
ROBERTS, ARTHUR .. .. .	45
RUFFO, TITTA .. .. .	46
SLEZAK, LEO .. .. .	47
SMIRNOFF, DMITRI .. .. .	47
TERRY, ELLEN .. .. .	48
TERRY, FRED .. .. .	49
TETRAZZINI, LUISA .. .. .	49
VAN ROOY, ANTON .. .. .	50



## HENRY AINLEY—Actor

Mr. Henry Ainley was born at Leeds in 1879, and made his début in 1900 at the Lyceum. He has been associated with many notable Shakespearian and other productions since that date and has been in management on his own account on several occasions.

During the war the reciting by him of Cammaert's poem "Carillon" (with Elgar's incidental music) was a feature of many concerts of a patriotic character.



Malcolm Arbuthnot London

Carillon, Pt. 1 (Elgar)—"Sing, Belgians, Sing" (*Translation of Cammaert's poem "Chantons, Belges, chantons"*) Played by SYMPHONY ORCHESTRA, cond. by SIR EDWARD ELGAR, O.M.  
Ditto. Part 2. Ditto

Date  
Recorded No. Size. Label.

1915 } D 177 12 Black  
1915 }

## MATTIA BATTISTINI—Baritone

One might fittingly sum up Battistini in the phrase which his own countrymen have applied to him—*la gloria d'Italia*. For Italy is the land of song, and Battistini has been without a rival as an exponent of the historic *bel canto* of his country. It is difficult to realise that this great singer, still delighting thousands with his incomparable art, made his operatic début so long ago as 1878, in Rome. He was then twenty-one years of age, and has been singing continuously ever since that date. Battistini made his first appearance at Covent Garden in 1887, and there is not an important opera-house in Europe where he has not triumphed. Everywhere his appearances have brought together audiences of connoisseurs in fine singing, and nowhere has he been more appreciated than in England, as the great success of his recitals in recent years bears witness. Possessed of a voice of exquisite quality, his perfect vocal technique and the wonderful artistic finish of his singing have made him the aristocrat of the vocal world. In opera his greatest rôles are those, naturally, of the Italian school; he is unequalled as an interpreter of Donizetti, Bellini, Verdi, Mozart, and in modern works such as "Pagliacci," Battistini has also exhibited his great gifts.

The versatility of his art is shown in a remarkable way by this selection of records from the repertoire mentioned.



Bieber

Berlin

MATTIA BATTISTINI—continued.

	Date Recorded	No.	Size.	Label.
A tanto amor! (FAVORITA—Donizetti) <i>In Italian</i> (76)	1908	DB 228	12	Red
Là ci darem la mano! (DON GIOVANNI—Mozart) <i>In Italian—Duet with PINI CORSI</i> (78)	1907			
Bella Italia (PER LA PATRIA—Goffredo-Cocchi) <i>In Italian</i> (78)	1908	DB 209	12	Red
Il mio Lionel (MARTA—Flotow) <i>In Italian</i> (76)	1908			
Cruda, funesta smania (LUCIA DI LAMMERMOOR—Donizetti) <i>In Italian</i> (78)	1908	DB 207	12	Red
O Lisbona, alfin ti miro (DON SEBASTIANO—Donizetti) <i>In Italian</i> (78)	1908			
D'acqua aspergimi (THAÏS—Massenet) <i>In Italian—Duet with JANNI</i> (78)	1908	DB 215	12	Red
Un buon servo del visconte (LINDA DI CHAMOUNIX—Donizetti) <i>In Italian—Duet with MOSCISCA</i> (78)	1908			
Da quel dì che t'ho veduta (ERNANI—Verdi) <i>In Italian—Duet with PINI CORSI</i> (78)	1910	DB 205	12	Red
Oh! sommo Carlo (ERNANI—Verdi) <i>In Italian—Quartet with PINI CORSI, COLAZZA and SILLICH with CHORUS</i> (78)	1907			
Delizia (Beethoven) <i>In Italian with piano</i> (78)	1908	DB 214	12	Red
Soir, Le (Gounod) <i>In French with piano</i> (78)	1908			
Eri tu che macchiavi quell'anima (BALLO IN MASCHERA—Verdi) <i>In Italian</i> (76)	1908	DB 200	12	Red
Lo vedremo, o veglio audace (ERNANI—Verdi) <i>In Italian—Duet with SILLICH</i> (78)	1908			
Si può? (Prologo) (PAGLIACCI—Leoncavallo) <i>In Italian</i> (78)	1908	DB 239	12	Red
Un nido di memorie (Prologo) (PAGLIACCI—Leoncavallo) <i>In Italian</i> (78)	1908			

**CELESTINA BONINSEGNA—Soprano**

One of the finest dramatic sopranos that Italy has produced in our day, Mme. Boninsegna has made many appearances on the international operatic stage, singing for some seasons at Covent Garden, in New York and Buenos Aires, and also at many of the principal opera-houses on the Continent.

Mme. Boninsegna made her début in Italy at the youthful age of fifteen, in 1892, and was eventually engaged as *prima donna* at the famous La Scala Opera of Milan, appearing there, in 1905, as Amina in "Un Ballo in Maschera." One of her greatest successes in Italy has been in the character of Leonora in Verdi's "La Forza del Destino."



Ermini

Milan

	Date Recorded	No.	Size.	Label
Madre, Pietosa, vergine (FORZA DEL DESTINO—Verdi) <i>In Italian with Chorus</i> (76)	1908	DB 493	12	Red
Pace, pace mio Dio (FORZA DEL DESTINO—Verdi) <i>In Italian</i> (76)	1908			

For Prices of Records see page 2.

## ARTHUR BOURCHIER—Actor

Born in 1864, and educated at Eton and Christchurch, Oxford, Mr. Arthur Bouchier began his stage career at his Alma Mater, founding the University Dramatic Society there, and playing Shakespearian rôles. His professional début was made in 1889 at Wolverhampton. For some years after Mr. Bouchier became associated with Sir Charles Wyndham at the Criterion Theatre, and in recent times has been in management for himself.



Fowsham and Banfield London

	Date Recorded	No.	Size.	Label.
Dagger speech from <i>MACBETH</i> (Shakespeare) <i>with which record is coupled</i>	(78) 1909	D	372 12	Black
Speech on behalf of Actors' Benevolent Fund CYRIL MAUDE	(78) 1909			

## DAME CLARA BUTT—Contralto

For more than thirty years Dame Clara Butt has been one of the idols of the concert-platform, where her magnificent voice and striking presence have always commanded for her the admiration and homage of big audiences. Madame Butt's voice is one of the few that have adequately filled such vast auditoriums as those of the Albert Hall (London) and the Crystal Palace transept, where the Handel Festivities are held. At every famous Festival and musical institution of note the great contralto has made a notable figure, but she has always been even more popular as regards the general public in the rôle of a ballad singer. To listen to her beautiful voice in a song of simple sentiment is the delight of those thousands who gather wherever Madame Butt sings.

The two records given here are of songs which this great artist has featured at her concerts for many years. Her interpretations of them have become classic.



Ellis and Walery London

THESE RECORDS ARE SINGLE-SIDED.

	Date Recorded	No.	Size.	Label.
Summer night, A (Goring Thomas) <i>With piano and 'cello</i>	(78) 1910	03223	12 D.	Blue
Three fishers went sailing (Hullah) <i>With piano</i>	(78) 1910	03222	12 D.	Blue

For Prices of Records see page 2



## EMMA CALVÉ—Mezzo-Soprano

There has never been a more fascinating personality in opera than Emma Calvé, one of the greatest Carmens ever seen on the stage.

Born in Madrid, of French extraction, Madame Calvé was a pupil of the famous Marchesi. Her debut took place at the Nice opera in 1882, and engagements followed at the operas of Paris, Brussels, Milan and Rome. Covent Garden first saw this delightful artist in 1892, when she charmed audiences as Carmen and Santuzza. For many years Madame Calvé was a favourite with Londoners, and her re-appearance at Queen's Hall in 1918, after a long absence, was quite an event in the musical world, showing the singer in a new rôle, that of a delightful interpreter of songs such as the two here recorded.



	Date Recorded	No.	Size.	Label.
Chanson espagnole (Yradier) <i>In Spanish with piano</i> (78)	1910	} DB 124	12	Red
Plaisir d'amour (J. P. A. Martini) <i>In French with piano</i> (78)	1910			

## THEODOR CHALIAPINE—Bass

The great Russian artist occupies a unique position in the world of song. Endowed with a wonderful voice, he is equally gifted as an actor, and it is probably true to say that he is the greatest dramatic singer the operatic stage of to-day possesses. He has created in Russian opera a series of wonderful characters, such as Boris Godounov, Ivan the Terrible, The Khan (in "Prince Igor"), Dositheus (in "Khovantchina"), and many others that stand out as unique in grandeur of conception, vocally and dramatically. In the concert-room Chaliapine is equally great. His interpretations of classical and other songs are of marvellous individuality and subtlety.

A well-known writer once characterised Chaliapine as a "singing actor." He himself has said that he does not call himself either singer or actor, but simply "artist." Certainly he is an artist of the utmost genius in everything that he does.

Theodor Chaliapine was born in Kazan in 1873. By 1895 his superb bass voice had procured him a place in the Russian Imperial Opera at Petrograd. From this time onward he was the idol of the public, both in Petrograd and Moscow, and there followed triumphs in Milan, Monte Carlo, New York, and finally London, in 1913. His appearances here with a Russian Company at Drury Lane in 1913 and 1914 are memorable. Outside of Russian opera, Chaliapine has given some wonderful operatic performances as Mephistopheles, Don Quixote and Don Carlos.

In recent seasons Chaliapine's song recitals have become one of the most popular features of English musical life.



Bain News New York

## THEODOR CHALIAPINE—continued.

The list here set forth is rich in Russian folk songs recorded in the days before the war. Into these simple songs Chaliapine puts a life and vigour that spreads before the listener a brilliant picture of Russian peasant and convict life that thrills to the very soul

	Date Recorded	No.	Size.	Label
Down the Volga—(Внизъ по матушкѣ по Волгѣ): (b) From under the oak—(Изъ-подъ дуба) <i>In Russian with Chorus (unaccompanied)</i> (78)	1910	DB 610	12 Red	
Merry Butterweek (HOSTILE POWER—Sieroff)—Широкая Масленица—изъ оп. (Вражья Сила—Сѣрова) <i>In Russian with piano</i> (77)	1911			
Do not weep, child (DEMON, Rubinstein)—Не плачь, дитя—изъ оп. (Демонъ—Рубинштейна) <i>In Russian</i> (78)	1911	DB 611	12 Red	
On the airy ocean (DEMON—Rubinstein)—На воздушномъ Океанѣ—изъ оп. (Демонъ—Рубинштейна) <i>In Russian</i> (78)	1911			
Lakmé, a shadow dims your glances—Aria of Nilakanta (ЛАКМЕ—Delibes)—Стансы, ариозо Нилаканты, изъ оп. (Лакме—Делиба) <i>In Russian</i> (77)	1909	DB 617	12 Red	
Birches, The (Little Russian Song)—Ой, у лузи та щеі при берези <i>In Little Russian with Chorus (unaccompanied)</i> (77)	1910			
It was high time ! (Il était temps !)—Invocation (FAUST—Gounod)—Заклинаніе цвѣтовъ, изъ оп. (Фаустъ—Гуно) <i>In Russian</i> (78)	1910	DB 618	12 Red	
When the book shall be unsealed—Church Scene (FAUST—Gounod)—Сцена у церкви, изъ оп. (Фаустъ—Гуно) <i>In Russian—Duet with Mme. M. MICHAÏLOVA</i> (78)	1910			
Dubinoushka (Russian Folk Song)—Дубинушка <i>In Russian with Chorus (unaccompanied)</i> (78)	1910	DB 620	12 Red	
Night (Russian Folk Song)—Ноченька <i>In Russian (unaccompanied)</i> (78)	1910			
Tempest rages, The (V. Sokoloff)—Зашумѣла, разгулялась (В. Соколова) <i>In Russian with piano</i> (78)	1910	DB 622	12 Red	
Not a little autumn rain—Не осенній мелкій дождичекъ <i>In Russian with Chorus (unaccompanied)</i> (78)	1911			
They guess the truth (LIFE FOR THE TSAR—Glinka)—Чуютъ правду, изъ оп. (Жизнь за Царя—Глинки) <i>In Russian</i> (78)	1908	DB 629	12 Red	
Pourquoi donc se taisent les voix (Glazounov)—Что смолкнулъ веселія гласъ (Глазунова) <i>In French</i> (78)	1912			

## FERNANDO DE LUCIA—Tenor

A celebrated Italian tenor of a generation ago, De Lucia (born at Naples in 1860) was a favourite singer at Covent Garden for a number of years, where he first sang in 1887. He created there the rôle of Canio in "Pagliacci" in 1893, and excelled especially as the Count in the "Barber o Seville," José in "Carmen," and as Lohengrin.

It was, however, in his rendering of Neapolitan songs (of which a few are represented on this list) that De Lucia was such a delightful and consummate artist.

The records preserved here show to what high mastery of vocal art De Lucia had attained.



	Date Recorded	No.	Size.	Label
Ah! qual colpo inaspettato (BARBIERE DI SIVIGLIA—Rossini) <i>In Italian with piano</i> Trio with HUGUET and PINI CORSI (77)	1907	DB 388	12	Red
All'idea di quel metallo portentoso (BARBIERE DI SIVIGLIA—Rossini) <i>In Italian</i> Duet with PINI CORSI (77)	1907			
Ah! non credevi tu (MIGNON—Thomas) <i>In Italian with piano</i> (78)	1908	DA 124	10	Red
Il mio tesoro intanto andate a consolar! (DON GIOVANNI—Mozart) <i>In Italian with piano</i> (78)	1908			
È il sol dell'anima, la vita è amore (RIGOLETTO—Verdi) <i>In Italian—Duet with HUGUET</i> (77)	1907	DB 368	12	Red
Parigi, o cara noi laceremo (TRAVIATA—Verdi) <i>In Italian—Duet with HUGUET</i> (77)	1907			
Fior che avevi a me tudato. Il (CARMEN—Bizet) <i>In Italian</i> (79)	1903	DB 359	12	Red
Mia madre io veggo ancor (CARMEN—Bizet) <i>In Italian—Duet with HUGUET</i> (78)	1903			
Luna Lù (Canzone Napolitana) (Ricciardi) <i>In Neapolitan</i> (78)	1909	DA 335	10	Red
O sole mio (Canzone Napolitana) (Di Capua) <i>In Italian</i> (81)	1909			
Nun me guardate acchiù (Gambardella) <i>In Neapolitan</i> (77)	1909	DA 333	10	Red
Oili, oili (Costa) <i>In Neapolitan</i> (77)	1909			
Se il mio nome saper voi Bramate (Serenata) (BARBIERE DI SIVIGLIA—Rossini) <i>In Italian with piano</i> (77)	1909	2-52667	10	Red (Single-sided)

For Prices of Records see page 2.



## EMMY DESTINN—Soprano

One of the greatest dramatic sopranos the operatic stage has known in recent times. Destinn was a leading "star" at Covent Garden for many years, up to 1914.

A Czech by birth, this delightful artist first made her reputation at the Royal Opera of Berlin. Then, on her debut at Covent Garden in 1905, she immediately delighted English audiences with her magnificent voice and dramatic gifts. This season culminated in the first Covent Garden production of Puccini's "Madama Butterfly," July 10th, with Destinn as Protagonist, Caruso as Pinkerton and Scotti as Sharpless. It was a memorable occasion and Destinn achieved a great success. Destinn's greatest rôle was unquestionably that of Aïda, her singing of which was a feature of many "grand" seasons in pre-war days. But she was equally fine in many rôles, both in German and Italian works, classical and modern. Her Tosca was always greatly admired, while other performances which will always linger in the memory of opera-goers were her impersonations of Gioconda (in Ponchielli's Opera of that name) and of Agatha in Weber's masterpiece "Der Freischütz."



Mishkin New York

	Date Recorded	No.	Size.	Label.
Und ob die Wolke sie verhülle (FREISCHÜTZ—Weber) <i>In German</i>	(78) 1910	DB 399	12	Red
Wie nahte mir der Schlummer (FREISCHÜTZ—Weber) <i>In German</i>	(78) 1910			

## EMMA EAMES—Soprano

An American *prima donna*, Madame Emma Eames was born at Shanghai and was one of the most brilliant pupils of the famous Marchesi. She made her operatic debut in Paris in 1895, and a season or two later sang successfully at Covent Garden and in New York. Her most successful rôles were in modern French and Italian operas. Emma Eames retired from the operatic stage in 1910.



Reutlinger Paris

	Date Recorded	No.	Size.	Label.
Ave Maria (Bach—Gounod) <i>In Latin with piano, and cello obbl. by JOSEPH HOLLMANN</i>	(78) 1906	DB 430	12	Red
Who is Sylvia? (Schubert) <i>With piano</i>	(78) 1906			

For Prices of Records see page 2.



## GERALDINE FARRAR—Soprano

Miss Geraldine Farrar is one of the most brilliant operatic artists that America has produced in recent years. While still in her teens the young singer made a name for herself in Europe, making a most successful début at the Royal Opera in Berlin, where she remained a popular favourite as *prima donna* for several years. Since that time (1901) Miss Farrar has been a leading "star" for many years at the Metropolitan, New York, and has repeatedly appeared in Paris, Monte Carlo and other European operatic centres. London has had but one or two brief glimpses of this delightful artist, who adds a charming stage presence to her vocal gifts, but she is enormously popular here through her fine records. Geraldine Farrar's greatest successes have been gained in lyric works of the French and Italian school. Especially noteworthy are her interpretations of rôles such as Tosca and Madama Butterfly.



Krüger & Shouranck Berlin

		Date Recorded	No.	Size.	Label
Un bel di vedremo (MADAMA BUTTERFLY—Puccini)	In				
Italian	(78)	1909	} DB 246	12	Red
Vissi d'arte, vissi d'amore (TOSCA—Puccini)	In Italian (78)	1909			

## GREGORIAN AND OTHER ROMAN CHURCH MUSIC

From early days there existed a musical college in connection with the Holy See in Rome. Such a college, formed to train singers for the ceremonies of the Papal Court, was in being as early as the ninth century. From it, singers were provided for services in the ancient basilicas of the Church, in the Eternal City, and at a later date for the Papal functions held in the Sistine Chapel.

In the sixteenth century the choir, from the fact that it was largely used for the private services of the Pope, was known as the *Sistina Capella*.

In recent times the Sistina Capella has ceased to exist as a permanent institution, but is constituted, for special Papal occasions, of selected singers from the choirs of the five Roman basilicas. It is a body of singers formed in this way that has toured Europe and America during the past few years.

In the sixteenth century the Sistina Capella became famous because of its association with Palestrina, who wrote his greatest works for performance by the choir, which to this day has preserved the master's tradition in interpretation.

Palestrina occupied the post of *Maestro di Capello* to the Pope, an appointment which was held some years ago by Dom Lorenzo Perso, the well-known composer of religious music, under whose direction some of these records were made.

Other famous ecclesiastical colleges in Rome are noted for their liturgical music, such as the Benedictines, the French College, the Augustinians, by whom some of the undermentioned records were made.

Translation of a letter from CARDINAL MERRY DEL VAL (The Pope's Private Secretary).  
 "TO THE MANAGER, THE GRAMOPHONE Co."

"I am happy to inform you that His Holiness the Pope has received with many thanks the Gramophone kindly presented by your firm, and which he has had the privilege of hearing. The immense success obtained by the apparatus is proved by the exact reproduction of the Gregorian Chants, and it will without doubt increase the fame of the instrument, which marvellously unites to the originality of the invention absolute exactitude of reproduction.

"This first experience, full of success, executed in the presence of the Pontiff, promises you without doubt an enormous extension, the just result of this work commenced under such flattering auspices.

"I am happy to present you with the best thanks of the Holy Father for the esteemed present and his sincerest wishes for the continued success of the Company which you have the honour of representing.

"Yours, etc.,

"(CARDINAL) MERRY DEL VAL."

	Date Recorded	No.	Size.	Label.
Alleluja della Messa dell' Assunzione—Gregorian Chant <i>In Latin unacc.</i> —By BENEDICTINES OF S. ANSELMO in Rome (77)	1904	E 337	10	Black
Alleluja "Pascha Nostrum"—Gregorian Chant <i>In Latin unacc.</i> —By STUDENTS OF FRENCH SEMINARY in Rome (77)	1904			
Alleluja della Messa—Fac Nos Innocuam—Gregorian Chant (P. di S. Giuseppe) <i>In Latin unacc.</i> —By STUDENTS OF FRENCH SEMINARY in Rome (77)	1904	D 831	12	Black
Introitus in Assunzione B.M.V.—Gregorian Chant <i>In Latin unacc.</i> —By BENEDICTINES OF S. ANSELMO in Rome (77)	1904			
Ave Maria (Palestrina)—Gregorian Chant <i>In Latin unacc.</i> —Under direction of BARON KANZLER in Rome (77)	1904	D 826	12	Black
Sicut Cervus (Palestrina)—Gregorian Chant <i>In Latin unacc.</i> —Under direction of BARON KANZLER in Rome (Sistine Choir) (77)	1904			
Carattere Fondamentale del Canto Liturgico (Funda- mental character of the Liturgical Chant) <i>In Italian</i> Speech by REV. FATHER POTHIER (77)	1904	D 834	12	Black
Comunicazione Fatta al Congresso Internazionale Gre- goriano—A record addressed to International Gre- gorian Congress in appreciation of the gramophone <i>In Italian</i> —By BARON KANZLER (77)	1904			
Cruda Mia Nemica, La (Palestrina)—Gregorian Chant <i>In Latin unacc.</i> —Under direction of BARON KANZLER in Rome (Sistine Choir) (77)	1904	E 336	10	Black
Esultate Justi (Viadana)—Gregorian Chant <i>In Latin unacc.</i> Cond. by DOM L. PEROSI (Sistine Choir) (77)	1904			

For Prices of Records see page 2.

	Date Recorded	No.	Size.	Label.
Discurso d' Apertura del Congresso Gregoriano (Discourse on the opening of the Gregorian Congress) <i>In Italian</i> —By REV. FATHER DE SANTI (77)	1904	D 829	12	Black
Lettura al Congresso Gregoriano (L'Ecole Grégorienne) (Lecture to the Gregorian Congress) <i>In Italian</i> By REV. DOM A. MOCQUEREAU (77)	1904			
Filiae Jerusalem (A. Gabrielli)—Gregorian Chant <i>In Latin unacc.</i> (Sistine Choir)—Cond. by DOM L. PEROSI (77)	1904	D 833	12	Black
Primo Responsorio Io Notturmo Dell' Ufficio di Natale—Gregorian Chant <i>In Latin unacc.</i> —By AUGUSTINIAN FATHERS IN ROME (77)	1904			
Introito di Pasqua—Gregorian Chant <i>In Latin unacc.</i> —By STUDENTS OF FRENCH SEMINARY IN ROME (77)	1904	D 832	12	Black
Introito della Messa—"Sacerdotes Dei"—Gregorian Chant <i>In Latin unacc.</i> —By STUDENTS OF FRENCH SEMINARY in Rome (77)	1904			
Oremus pro Pontifice—Gregorian Chant (E. Calzavera) <i>In Latin unacc.</i> —By PROF. MORESCHI and CHORUS OF ROMAN CHORISTERS (77)	1904	D 830	12	Black
Gratias Agimus Tibi—Gregorian Chant (G. Capocci) <i>In Latin unacc.</i> —PROF. C. BOEZI (1 enor) and CHORUS OF ROMAN CHORISTERS cond. by PROF. MORESCHI (77)	1904			

## FRIEDA HEMPEL—Soprano

With one of the sweetest voices Germany has ever produced, Frieda Hempel is a singer of rare fascination, whether in opera or concert. Hers is a soprano voice of exquisite quality and wonderful brilliance of technique which has delighted the operatic stage in rôles of the coloratura type, at the Berlin Royal Opera, at Covent Garden, and the Metropolitan, New York.

In this country opera-goers have many delightful recollections of Frieda Hempel; of her début, as a most charming Page in "Ballo in Maschera," of her wonderful singing during the Beecham seasons, in her two greatest rôles—the Queen of the Night in "The Magic Flute" and the Marschallin in "Rosenkavalier," a rôle which she created at the first production in Berlin. More recently still she has been conquering English audiences as a *lieder* singer.

Among these Hempel records will be found some airs from operas in which the singer has never appeared here, although she has sung them with great success abroad.



	Date Recorded	No.	Size.	Label.
Bravoura—Variations on Mozart's "Ah! vous dirai-je maman?" (A. Adam) <i>In French</i> (78)	1911	DB 352	12	Red
Oiseaux dans la charmille, Les (CONTES D'HOFFMANN—Offenbach) <i>In French</i> (78)	1911			

For Prices of Records see page 2.



## FRIEDA HEMPEL—continued.

	Date Recorded	No.	Size.	Label.
Che pur aspro al cuore (RATTO DAL SERRAGLIO—Mozart) <i>In Italian</i> (78)	1911	DB 331	12	Red
Infelice, sconsolata (FLAUTO MAGICO—Mozart) <i>In Italian</i> (78)	1911			
Deh! vieni, non tardar (NOZZE DI FIGARO—Mozart) <i>In Italian</i> (78)	1911	DB 353	12	Red
Si, mi chiamano Mimi (BOHÈME—Puccini) <i>In Italian</i> (78)	1911			
Der Hölle rache Kocht in Meinem Herzen (Arie der Königin der Nacht) (ZAUBERFLÖTE—Mozart) <i>In German with Orch.</i> (78)	1910	DB 365	12	Red
Schon glimmt der Weihrauch (Wahnsinns) (LUCIA DI LAMMERMOOR—Donizetti) <i>In German</i> (78)	1911			
Frag' ich mein—Arie der Rosine. I Teil (BARBIER VON SEVILLA—Rossini) <i>In German</i> (80)	1911	DB 455	12	Red
Frag' ich mein—Arie der Rosine. II Teil (BARBIER VON SEVILLA—Rossini) <i>In German</i> (80)	1911			
Juwelen—Arie—Ich gäb' was drum (MARGARETHE—Gounod) <i>In German</i> (78)	1911	DB 360	12	Red
Titania ist Herabgestiegen—Polonaise (MIGNON—Thomas) <i>In German</i> (78)	1911			
Kann mich auch an ein Mädel erinnern (Monolog der Marschallin) (ROSENKAVALIER—R. Strauss) <i>In German</i> (78)	1910	DB 373	12	Red
Oh, d'amor messaggera—Valse (MIRELLA—Gounod) <i>In Italian</i> (81)	1911			
O, beau pays (HUGUENOTS—Meyerbeer) <i>In French</i> (78)	1911	DB 276	12	Red
O moment enchanté (LA MUETTE DE PORTICI—Auber) <i>In French</i> (78)	1911			
Sempre libera degg'io Folleggiare (TRAVIATA—Verdi) <i>In Italian</i> (78)	1911	DB 272	12	Red
Teurer Name! dessen Klang (Arie der Gilda) (RIGOLETTO—Verdi) <i>In German</i> (78)	1911			

## HENRIK KLAUSEN—Actor

(1844–1907)

Henrik Kristian Klausen, a Norwegian actor born in Kopervik in 1844, lived his early days at Bergen. In 1860 he entered the School of Dramatic Art in Trondhjem. He appeared at various theatres and with Dramatic Societies in Norway and Sweden and later made an appearance at Björnson's Theatre in Möllergaten. From here he went to the Christiania Theatre and in 1889 he achieved great success in the National Theatre, Christiania. Klausen won an important reputation on the dramatic stage. He was regarded as a great portrayer of character studies, but his greatest and most popular portrayals were in comedy. The most prominent of his figures in Norwegian plays were:—

Norten Kål in "En Folkefiende."  
Gaardbruker Lundestad in "De unges Forbund."  
Bishop Nikolas in "Konsemnerne."  
Title part in "Peer Gynt."



For Prices of Records see page 2



## HENRIK KLAUSEN—continued.

In other schools of drama his famous parts were "Shylock," "Harpagon" and "Tartuffe."

	Date Recorded	No.	Size.	Label.
Lattersang (Laughing song) (Klausen) <i>with which record is coupled—</i>	(76) 1904	E 325	10	Black
Le fou rire (Laughing song) <i>In French</i> MAURICE FARKOA	(76) 1905			

## FRITZ KREISLER—Violinist

Fritz Kreisler occupies a unique position in the affections of the musical public, as the greatest violinist of our day. It is nearly a quarter-of-a-century ago since he was first acclaimed as a genius, yet to-day his fame is even greater than in the days of his early triumphs. Kreisler charms his hearers, not by technical displays, not by a riot of emotional feeling, but by pure musicianship. It is the true artist that always appears in his performances, the artist concerned purely with beauty and the true message of the music he plays to his audiences. There is something of the traditional Viennese delicacy and sparkle about his playing, which doubtless accounts for his unrivalled charm in the interpretation of the classical masters of the 17th and 18th centuries—whose fragrant delicate music he handles like a connoisseur.



Bain News

New York

Kreisler was born at Vienna in 1875 and studied at the Paris Conservatoire, where, at the youthful age of 12, he gained the famous "Prix de Rome." A little later, the young artist toured America as a "prodigy." Returning to Europe, Kreisler completed his studies with Joachim, finally appearing as a mature artist a few years later.

These records are fine examples of the old music which he has transcribed, and plays with such beauty.

	Date Recorded	No.	Size.	Label.
Allegretto (Boccherini—Kreisler) <i>With piano</i>	(78) 1911	DB 488	12	Red
Largo (SERSE—Handel) <i>With piano</i>	(78) 1914			
Chanson Louis XIII; Pavane (Couperin—Kreisler) <i>With piano</i>	(78) 1911	DB 479	12	Red
Liebesfreud (Kreisler) <i>With piano</i>	(79) 1911			

For Prices of Records see page 2.

## JAN KUBELIK—Violinist

Jan Kubelik was the first, and the most famous of the brilliant virtuosi of the violin, trained by the celebrated Professor Sevcik. Born in 1880, near Prague, the child of humble folk, he studied for six years with Sevcik, acquiring that amazing technique and style which in 1900 quickly made him the idol of musical London on his first appearance at Queen's Hall. Not since Paderewski's appearance had an artist created such a sensation as Kubelik, who conquered America just as quickly, on visiting that country in the following year. Acclaimed as a modern Paganini, the young violinist toured the world for some years following, everywhere meeting with triumphs and amassing a fortune which enabled him to acquire a large estate in his native Bohemia.

As a player, Kubelik is remarkable for his delicate beauty of tone, his ease of technique and his passionate warmth of expression.

Here are some records of the most popular pieces in his repertoire.



Bain News

New York

	Date Recorded	No.	Size.	Label
Canzonetta (Tchaikovsky) <i>With piano</i>	(80) 1912	} DB 490	12	Red
Romance (Mozart) <i>With piano</i>	(80) 1912			
Souvenir (Drdla) <i>With piano</i>	(78) 1912	} DB 496	12	Red
Zigeunerweisen (Sarasate) <i>With piano</i>	(80) 1912			

## SELMA KURZ—Soprano

It was in 1904 that Covent Garden audiences had a new thrill, in the appearance of a charming *prima donna* from the Vienna Imperial Opera, who had an exquisite *coloratura* soprano voice, with a shake (or trill) such as had never been heard within living memory. This was Mdle. Selma Kurz, who had previously been delighting audiences in Germany and Austria, in rôles which she subsequently sang for several seasons at Covent Garden. These included Oscar in "Un Ballo in Maschera," Gilda in "Rigoletto," Susanna in "Le Nozze di Figaro," Rosina in "Il Barbiere di Siviglia."

Mdle. Kurz is a native of Bielitz (Austrian Silesia), where she was born in 1877. Her first appearance in opera was at Frankfort, her début in Vienna taking place in 1899.

After a long absence from England Mdle. Kurz reappeared on the London concert platform in 1922, once again making an instant success by her beautiful singing.



Kosel

For Prices of Records see page 2.

## SELMA KURZ—continued.

	Date Recorded	No.	Size.	Label.
Bacio, Il—Valse (Arditi) <i>In Italian</i>	(78) 1911	DB 499	12	Red
Estasi, L'—Valse (Arditi) <i>In Italian</i>	(78) 1911			
Der Vogel im Walde (Taubert) <i>In German</i>	(77) 1907	DA 408	10	Red
Una voce poco fa qui nel cor mi risuonò (BARBIERE DI SIVIGLIA—Rossini) <i>In Italian</i>	(78) 1910			
Ihr, die ihr Triebe des Herzens kennt (FIGAROS HOCHZEIT—Mozart) <i>In German</i>	(78) 1903	DB 330	12	Red
Ombra leggera (DINORAH—Meyerbeer) <i>In Italian</i>	(78) 1908			
La, la, la—Arie (NORDSTERN—Meyerbeer) <i>In German</i>	(78) 1910	DB 684	12	Red
Sehr ihr des Paria Tochter—Glockchen Arie (LAKME—Delibes) <i>In German</i>	(78) 1911			
O du süßestes Mädchen (BOHÈME—Puccini) <i>In German—</i> Duet with LEO SLEZAK	(78) 1910	DA 472	10	Red
Sind wir allein? (BOHÈME—Puccini) <i>In German—</i> Duet with LEO SLEZAK	(78) 1910			

## EDWARD LLOYD—Tenor

Edward Lloyd (born in 1845) enjoyed a wonderful popularity as the leading English tenor of the concert platform from 1870 to 1900, when he retired. During that period Mr. Lloyd appeared at almost every great festival and concert of note in England, his fame as an oratorio singer being especially great. He took part in the first performance of Gounod's "Redemption," Sullivan's "Golden Legend," Dvořák's "St. Ludmilla," and Elgar's "Caractacus" and "Dream of Gerontius," and was a favourite singer in popular works such as "Elijah" and "Judas Maccabæus." Two song records by him also show his gifts as a ballad singer.



	Date Recorded	No.	Size.	Label.
Come into the garden, Maud (Balfe) <i>With piano</i>	(76) 1904	D 821	12	Black
Lend me your aid ("REINE DE SABA"—"IRENE"—Gounod)	(77) 1904			
If with all your hearts (ELIJAH—Mendelssohn)	(76) 1904	E 330	10	Black
Then shall the righteous shine forth (ELIJAH—Mendelssohn) <i>With piano</i>	(77) 1904			
I'll sing thee songs of Araby (Clay) <i>With piano</i>	(78) 1904	D 822	12	Black
Sound an alarm (JUDAS MACCABÆUS—Handel)	(78) 1904			

For Prices of Records see page 2.

## CYRIL MAUDE—Actor

Mr. Cyril Maude was born in London in 1862, the son of Captain and the Hon. Mrs. Maude. His stage debut was made in America in 1883. From 1896 to 1905 he was associated with Frederic Harrison in management of the Haymarket Theatre, producing a number of plays, of which Barrie's "The Little Minister" and "Grumpy" were among the best known. Then he founded the Playhouse, which he managed until 1915.

Of recent years Mr. Cyril Maude has appeared in many American productions.



London Stereoscopic Co.

	Date Recorded	No.	Size.	Label
Speech on behalf of Actors' Benevolent Fund <i>with which record is coupled</i>	(78) 1909	D 372 12	Black	
Dagger speech from MACBETH (Shakespeare) ARTHUR BOURCHIER	(78) 1909			

## JOHN McCORMACK—Tenor

A sweet singer of ballads, unrivalled in his own sphere, John McCormack is easily among the half-dozen favourite singers in the world, the only tenor in our time whose popularity has touched that of Caruso.

His rise to fame is one of the romantic stories of the musical world. A poor friendless Irish lad, McCormack had at first the greatest difficulty in getting a hearing when he first came to London in 1906.

These records were made during this visit to London, and before he became famous. The Gramophone Company recognised early the promise of this golden voice, and immediately interested themselves in McCormack's career. Later in the same year McCormack went to Italy to study under Sabatini.

His appearance at a London ballad concert brought him immediate success, and a little later Covent Garden engaged him for a term of years. It is in America, however, that Mr. McCormack has had his greatest triumphs. Vast audiences have gathered to hear him sing, in his own inimitable way, those exquisite old Irish ballads, which figure so largely in his programmes. His beautiful voice, so Italian-like in quality, is perfectly suited to simple songs of sentimental charm.



Hartoon

	Date Recorded	No.	Size.	Label
Come back to Erin (Claribel) <i>With violin and piano</i>	(76) 1905	DA 552 10	Red	
Killarney (Balfe) <i>With violin and piano</i>	(76) 1905			

For Prices of Records see page 2



## DAME NELLIE MELBA—Soprano

The greatest Queen of Song that the Anglo-Saxon world has ever produced, Melba occupies a unique place in the realm of vocal music. She made her operatic debut as long ago as 1887 (at the Brussels Opera House as Lucia), and is still repeating to-day those triumphs of her earlier career. Her appearances at Covent Garden in 1923 were as memorable as any during the 'nineties, when the term "Melba night" began to mean a house with almost the appearance of a gala performance. And when that other great star, Caruso, joined the incomparable Melba, the Melba-Caruso nights (from 1902 to 1907) were perhaps the most famous that our historic opera house has ever known.



M. Shadwell Clarke

There is more than a touch of romance in the singer's rise to fame. Arriving in London from her native Melbourne in 1886, her unique vocal gifts were not immediately recognised. It is well known that the best engagement her voice then commanded was the offer of a small part from the late Sir Arthur Sullivan for one of his Savoy operas. The offer was wisely refused, and Melba went to Paris to study with Mme. Marchesi, who at once recognised in her pupil a future "star."

Her Covent Garden debut in 1888 opened up a career of unparalleled splendour, and immediately secured her position as one of the world's greatest operatic artists.

Dame Melba has been acclaimed in every leading opera house in the world: she has sung to most of the royalties of Europe, and has probably received more tributes of admiration to her wonderful voice than any living singer.

A fitting recognition of her great career, and also of her patriotic and benevolent activities, was the bestowal upon her in 1918 of the title of Dame of the Order of the British Empire. She was the first singer to be thus honoured.

Dame Melba's exquisite voice has always suited two classes of operatic rôles, the coloratura and the lyric. In the latter category her most famous impersonation has been as Mimi in "Bohème," a part which she has made peculiarly her own at Covent Garden. Another of Melba's great parts is that of Desdemona in Verdi's "Otello," while as Marguerite, Juliette, and Ophelia (in Thomas's "Hamlet") she has equally delighted opera-lovers.

	Date Recorded	No.	Size.	Label.
A vos jeux, mes amis, permettez-moi de grâce (HAMLET—Thomas) <i>In French</i> (Mad Scene—Part I) (78)	1907	DB 710	12	Red
Pâle et blonde dort sous l'eau profonde (HAMLET—Thomas) <i>In French</i> (Mad Scene—Part II) (78)	1907			
Ange est venu, Un (Bemberg) <i>In French</i> —Duet with GILBERT (80)	1907	DM 117	12	P. Gn.
Per valli, per boschi (Blangini) <i>In Italian</i> —Duet with GILBERT (80)	1907			

For Prices of Records see page 2.

## NELLIE MELBA—continued.

	Date Recorded	No.	Size.	Label.
Away on the hill there runs a stream (Landon Ronald) <i>With piano acc. by composer</i> (78)	1906	DA 337	10	Red
Old folks at home, The (S. C. Foster) <i>With chorus and piano</i> (76)	1906			
Je veux vivre dans ce rêve (ROMÉO ET JULIETTE—Gounod) <i>In French with piano</i> (76)	1905	DB 367	12	Red
Voi che sapete (NOZZE DI FIGARO—Mozart) <i>In Italian</i> (80)	1907			
Magdalen at Michael's Gate (Lehmann) <i>With piano</i> (78)	1913	DB 709	12	Red
Romance (Bourget); Mandoline (Debussy) <i>In French with piano by Professor Lapierre</i> (78)	1913			
On m'appelle Mimi (BOHÈME—Puccini) <i>In French</i> (79)	1908	DB 702	12	Red
Vissi d'arte, vissi d'amore (TOSCA—Puccini) <i>In Italian</i> (80)	1907			
Pleurez, mes yeux (LE CID—Massenet) <i>In French with orch. conducted by Sir Landon Ronald</i> (80)	1910	DB 711	12	Red
Sevillana (DON CÉSAR DE BAZAN—Massenet) <i>In French</i> (80)	1911			
Salce, salce (OTELLO—Verdi) <i>In Italian</i> (78)	1911	DB 366	12	Red
Sola ne' miei prim' anni (LOHENGRIK—Wagner) <i>In Italian</i> (80)	1907			

## MARIE MICHAÏLOVA—Soprano

Michailova, one might say, was the first great Gramophone *prima donna*, and she was the first artist for whom the Gramophone created an international fame. The great Russian soprano has always been attached to the Mariinsky Opera House, Petrograd, and in Petrograd she was born, educated, and has always lived. Although she has made many concert tours in Russia and Siberia, she has steadily refused all offers to go abroad, and hence it is only through the Gramophone that those outside of Petrograd can hear her silvery voice, a voice whose sweetness is so admirably adapted to the Gramophone.



	Date Recorded	No.	Size.	Label.
Ave Maria (Gounod)—Аве Марія (Гуно) <i>In Russian with violin obl. and Orch.</i> (76)	1905	E 11	10	Black
Angels guard thee (JOCELYN—Godard)—Колыбельная пѣсня, изъ оп. (Жосселънъ—Годаръ) <i>In Russian with piano and violin</i> (75)	1905			
Let joy abide—Пусть, будетъ радость—(Russian folk song) <i>In Russian with Balalaika acc.</i> (78)	1907	E 185	10	Black
Stormy breezes (Edlichko)—Бурные вѣтры (Едличко) (Russian folk song) <i>In Russian with piano</i> (78)	1905			

For Prices of Records see page 2.

## ALEXANDER MOISSI—Actor

An Italian by birth, Alexander Moissi is one of the most popular actors in Germany and the Scandinavian countries. His first appearances were made at the Hofburg Theatre in Vienna in 1900, and two years later, after continual experience in playing on the German stage, Moissi took up a leading position at the Prague Landestheater. While appearing in Prague his dramatic gifts attracted the attention of Max Rheinhardt, the famous stage director of the Deutsches Theater of Berlin, with the result that his services were transferred to Rheinhardt's own theatre.



Beckert Maess

Rheinhardt is said to have introduced the young man to his colleagues at the first rehearsal with the words, "Gentlemen, here I bring you 'the' actor!" There is in his vibrant voice a power which even the words "great" and "powerful" do not suffice to describe. Moissi's voice is "intensive," its influence is out of the common because there is something unrevealed in it and because there is always an appearance of restraint, as though something dangerous and wild were striving to break forth. To a conspicuous degree Moissi's acting is a gift of nationality. His face possesses a degree of mobility which no German has. Moissi uses grimace with a spontaneity which is natural only to southerners, and which with the northern temperament appears intentional, laborious, even comic.

Amongst his best rôles are "Hamlet," "Faust," the part of Franz Moor in Schiller's "The Robbers," "Everyman"—in which he attained his greatest triumphs—and other classical drama.

		Date Recorded	No.	Size.	Label.
An den Mond (Goethe)	<i>Recitation in German</i>	(78)	1912	} DB 513	12 Red
Monolog aus "Faust" (Goethe)	<i>Recitation in German</i>	(78)	1912		
Monolog aus, "Hamlet" (Shakespeare)	<i>Recitation in German</i>	(78)	1912	} DB 519	12 Red.
Prometheus (Goethe)	<i>Recitation in German</i>	(78)	1912		
Novemberwind (E. Verhaeren)	<i>Recitation in German</i>	(78)	1912	} DB 541	12 Red
Traumerzählung (DIE RÄUBER—Schiller)	<i>Recitation in German</i>	(78)	1912		
Schlaflied für Mirjam (R. Beer-Hofmann)	<i>Recitation in German</i>	(78)	1912	} 041024 12 Red (Single-sided)	

## JULIA NEILSON—Actress

Miss Neilson (Mrs. Fred Terry) was trained at the Royal Academy of Music, winning scholarships and a gold medal while a student. She made her début in 1888 as Cynisca in "Pygmalion and Galatea," at the Lyceum, and subsequently gained many successes in Shakespearian rôles. Miss Neilson played a leading part with her husband in their famous production "The Scarlet Pimpernel."



Bassano, Ltd. London

	Date Recorded	No.	Size	Label
Scene from "Scarlet Pimpernel" (Baroness Orczy)	1907	(76)	E 160 10	Black
With F. TERRY, A. KENDRICK and M. CHERRY <i>with which record is coupled</i>				
Charge of the Light Brigade, The (Tennyson)	1906	(78)		
REV. CANON FLEMING				

## VLADIMIR DE PACHMANN—Pianist

Vladimir de Pachmann has long held a unique position amongst pianists, because of his unrivalled reputation as an interpreter of Chopin. Born in Odessa in 1848, his début was made in that city after a training at the Conservatoire there. De Pachmann has been a regular visitor to England for nearly forty years, his recitals being an established feature here. Also he has toured all over Europe and America, and is undertaking a tour of the latter country this year (1924) at the age of 76.



Bain News Service New York

	Date Recorded	No.	Size	Label
Étude, E minor, Op. 25, No. 5 (Chopin)	(81) 1909	D 835 12	Black	
Fileuse, La, Op. 157, No. 2 (Raff)	(80) 1909			

For Prices of Records see page 2



## IGNACE JAN PADEREWSKI—Pianist

A most remarkable personality in music of to-day, Ignace Jan Paderewski is the greatest musician Poland has produced since Chopin. Like the latter, he is an ardent patriot, and has achieved the unique distinction, for a musician, of having been the President of his country, the first to hold that office since Poland once more became an independent nation.

As a pianist he is of the "royal" line of Liszt and Rubinstein, a player of compelling magnetism that the whole world has acclaimed. Nor must we omit to mention his gifts as a composer of opera, symphony, and numerous works for the instrument of which he is an incomparable master.

Paderewski did not at first make up his mind to become a pianist. As a young man he settled down as a professor at the Warsaw Conservatoire, and later on at Strasbourg. It was not until he was twenty-six years of age that, in 1886, he resolved to train for a concert career, under the famous Viennese professor Leschetitzky. After four years of study Paderewski came to London, and almost immediately found himself recognised as one of the greatest of pianists. Even more sensational was his success a year later, in America, where he had a triumphal progress, creating a furore in every city in which he gave a recital. At one concert alone £1,400 was realised. For more than thirty years Paderewski has continued to evoke the enthusiasm of audiences all over the world; his reappearance in England after the war, in 1923, creating the same excitement as when he first played here more than thirty years previously at the old St. James's Hall.

As a pianist Paderewski has always been famous for his Chopin interpretations. Of his own compositions, many smaller pieces, such as the celebrated Minuet, are immensely popular



	Date Recorded	No.	Size.	Label.
Berceuse (Cradle song) (Chopin)	(78) 1912	DB 601	12	Red
Des Abends (Schumann)	(80) 1912			
Cracovienne Fantastique (Paderewski)	(78) 1912	DB 683	12	Red
Maiden's Wish, The—Chant Polonaise (Chopin-Liszt)	(78) 1912			
Étude in C minor, Op. 10, No. 12; Étude in C major, Op. 10, No. 7 (Chopin)	(78) 1912	DB 664	12	Red
Étude in C sharp minor (Chopin)	(78) 1912			
Étude in E major, Op. 10, No. 3 (Chopin)	(78) 1912	DB 662	12	Red
Étude in F minor (Liszt)	(78) 1912			
Études Nos. 1 and 2, Op. 25 (Chopin)	(78) 1912	DB 649	12	Red
Hunting song, Op. 19, No. 3 (Mendelssohn)	(76) 1912			
Mazurka in A minor (Chopin)	(78) 1912	DB 604	12	Red
Minuet in G (Paderewski)	(80) 1911			
Nocturne, Op. 15, No. 2 (Chopin)	(80) 1912	DB 598	12	Red
Valse Caprice (Rubinstein)	(81) 1912			
Polonaise, Op. 40, No. 1 (Chopin)	(78) 1911	DB 590	12	Red
Reflets dans l'eau (Debussy)	(78) 1912			
Valse in A flat, Op. 34, No. 1 (Chopin)	(81) 1912	DB 585	12	Red
Valse in C sharp minor, Op. 64 (Chopin)	(80) 1911			

For Prices of Records see page 2.

## MAURICE RENAUD—Baritone

Maurice Renaud, one of the greatest baritones France has ever produced, was born at Bordeaux in 1862. Proceeding to study at the Paris Conservatoire at the age of 19, he made his début two years later at Brussels in Reyer's opera "Sigurd." After seven years at Brussels, he returned to the Paris Opéra Comique, and in the next year he was one of the greatest successes in the history of that famous temple.

Renaud has made many visits to Italy, and has appeared in Monte Carlo, Petrograd and London. He was the first to sing Hans Sachs, the Dutchman, Telramund and Wolfram in the French productions of the Wagner works. His repertoire includes such widely varied operas as Mozart's "Don Giovanni" and Donizetti's "Favorita," and comprises nearly fifty rôles, among which are many from the works of Massenet and other modern French composers.

Renaud's first American appearance was at the Manhattan Opera House in New York: his splendid acting in the more romantic rôles and his skill in costuming have been a revelation to opera-goers.



Du Gay

Paris

		Date Recorded	No.	Size.	Label
Ah! viens à ta fenêtre—Sérénade (DON JUAN—Mozart)			D 851	12	Black
<i>In French</i>	(77)	1903			
Vision fugitive (HÉRODIADE—Massenet)	<i>In French</i>	(77) 1903	D 858	12	Black
Devant la maison—Sérénade (DAMNATION DE FAUST—Berlioz)	<i>In French</i>	(77) 1903			
Voici des roses (DAMNATION DE FAUST—Berlioz)	<i>In French</i>	(77) 1903			
Léonore viens (FAVOURITE—Donizetti)	<i>In French</i>	(77) 1903			
Comme une pâle fleur (HAMLET—Thomas)	<i>In French</i>	(77) 1903	D 857	12	Black

## ARTHUR ROBERTS—Comedian

Arthur Roberts, a favourite comedian of a generation ago on the light comedy stage and the music halls, was born in London in 1852, and after beginning life in a solicitor's office made a first appearance at the Old Middlesex Hall in 1873. Following some years of work on the variety stage, Arthur Roberts made a successful début in comedy at the Avenue Theatre in 1883; in subsequent productions he established himself as a favourite with the public, as "Gentleman Joe" (1895), "Dandy Dan" (1897), "Jim Slingsby" ("H.M.S. Irresponsible") (1900) to mention some of his most famous rôles. One of his earliest successes was as the Usher in Gilbert and Sullivan's "Trial by Jury." In recent years Arthur Roberts has devoted himself to appearing in sketches on the halls.



London Stereoscopic Co.

## ARTHUR ROBERTS—continued.

	Date Recorded	No.	Size.	Label.
Where's the Count? (TRIAL BY JURY—Sullivan)				
<i>Recitation</i>	(76)	1907	E 324	10 Black
<i>with which record is coupled</i>				
Who'll marry me? (Newton) <i>With piano</i>	(76)	1908		
MAURICE FARKOA				

## TITTA RUFFO—Baritone

Titta Ruffo has often been described as the "baritone Caruso." His is a voice of amazing richness and power which the operatic stage of Europe and America (North and South) has welcomed with delight. His greatest successes have been won in the familiar rôles of the Italian repertoire; he is a wonderful "Figaro" in Rossini's "Il Barbiere di Siviglia," a magnificent "Rigoletto," and equally fine in such parts as the Count in "Il Trovatore" and "Don Giovanni" in Mozart's opera of that name.



In recent years Titta Ruffo has won fresh triumphs on the concert platform. Londoners will remember his sensational appearances at the Albert Hall a few seasons ago.

Titta Ruffo is a native of Pisa, where he was born in 1873 (the same year as Caruso and Chaliapine). After studying at Rome and elsewhere, he made a successful debut at the Costanzi of the Opera House Italian capital, his singing of the small part of the Herald in "Lohengrin" creating quite a sensation.

From that moment the singer's future career as a "star" was assured, and his services were quickly secured by leading impressarios. These records illustrate his four celebrated rôles mentioned above.

	Date Recorded	No.	Size.	Label.
Deh! vieni alla finestra <i>Serenata</i> (DON GIOVANNI—Mozart) <i>In Italian</i>	(78)	1907	DA 462	10 Red
Di geloso amor sprezzato (TROVATORE—Verdi) <i>In Italian</i>	(78)	1907		
Trio with FOSCA and ISCHIERDO				
Largo al factotum della città (BARBIERE DI SIVIGLIA—Rossini) <i>In Italian</i>	(80)	1907	DB 502	12 Red
Pari siamo! (RIGOLETTO—Verdi) <i>In Italian</i>	(78)	1907		

For Prices of Records see page 2.



## LEO SLEZAK—Tenor

The Hungarian tenor, Leo Slezak, was a prominent artist on the European operatic stage a decade or so ago. Born in 1875, he made his début at Berlin, as Lohengrin, in 1896, and in consequence of his success was made a member of the Imperial Opera House of Berlin. His first appearance at Covent Garden was in 1900, where he sang in Wagnerian rôles; in 1901 he was appointed leading tenor at the Vienna Opera. In 1911 he visited Covent Garden again, making a great success as Otello.



A singer with a voice of rich quality, and an intensely dramatic style, M. Slezak is a versatile artist, equally at home in French, Italian and German opera.

	Date Recorded	No.	Size.	Label.
Der Lenz, Op. 19, No. 5 (Hildach) <i>In German</i> (77)	1908	E	334	10 Black
Leise flehen meine Lieder—Ständchen (Schubert) <i>In German</i> (77)	1908			
Diese Bilder, nebelhafte Schäume—Arie des Gerald (LAKMÉ—Delibes) <i>In German with piano</i> (78)	1907	D	828	12 Black
In eines Domes wunderbau—Traum (PROPHET—Meyerbeer) <i>In German</i> (78)	1910			
Holde Aïda—Romanza (AÏDA—Verdi) <i>In German</i> (76)	1907	D	827	12 Black
Wie eiskalt ist dies' Händchen (BOHÈME—Puccini) <i>In German</i> (76)	1907			
O du süßestes Mädchen (BOHÈME—Puccini) <i>In German—Duet with SELMA KURZ</i> (78)	1908	DA	472	10 Red
Sind wir allein? (BOHÈME—Puccini) <i>In German—Duet with SELMA KURZ</i> (78)	1908			

## DMITRI SMIRNOFF—Tenor

Dmitri Smirnoff has often been called the "Russian Caruso," for he is unquestionably one of the greatest tenors Russia has produced in recent times.

Born in 1881, his début at the Moscow Imperial Opera in 1904 brought him instant success in his own country, and an assured position at the Imperial Operas of Moscow and Petrograd. Paris, Brussels, Madrid, Buenos Aires, and other operatic centres have all welcomed the Russian tenor, who made an immediate impression on English audiences on his appearance there at Drury Lane in 1914.

Naturally M. Smirnoff's greatest successes have been obtained in Russian opera, but he has also sung in Italian and French operas, and is delightful as an interpreter of Russian song, in which capacity London has welcomed him in recent seasons.



For Prices of Records see page 2.

## DMITRI SMIRNOFF—continued.

	Date Recorded	No.	Size.	Label.
At my window (Rachmaninoff)—У моего окна (Рах- манинова) <i>In Russian with piano</i> (77)	1912	DA 476	10	Red
Cradle song (Grechaninoff)—Колыбельная пѣсня (Гречанинова) <i>In Russian with piano</i> (77)	1912			
Romance of the young gipsy (АЛЕКО—Rachmaninoff) —Романсъ молодого цыгана, изъ оп. (Алеко —Рахманинова) <i>In Russian</i> (77)	1911	DB 566	12	Red
O give me oblivion (ДУБРОВСКУ—Направник)—О даѣ мнѣ забвеніе, изъ оп. (Дубровский—Направ- ника) <i>In Russian</i> (77)	1912			

## ELLEN TERRY—Actress

The English stage has known no greater figure during the last half of the nineteenth century than Ellen Terry. As a Shakespearian actress for nearly half a century she has been unrivalled, especially in comedy. Ellen Terry is a member of the famous theatrical family which has given so many gifted artists to the stage. Born in 1848, as a girl she appeared with Kean at the old Princess's Theatre. Her first success in Shakespearian drama was gained as Katherine in "The Taming of the Shrew," in 1872. Then for a time she played light comedy with Bancroft and John Hare, returning to Shakespearian rôles in 1878 at the Lyceum. It was at the last-named theatre, in association with the great actor-manager, Henry Irving, that Ellen Terry made her name a household one, in a succession of notable Shakespearian and other plays during a period of many years.



London Stereoscopic Co.

The record here given is from one of her greatest impersonations, that of Portia in "The Merchant of Venice."

	Date Recorded	No.	Size.	Label.
Quality of mercy is not strained (MERCHANT OF VENICE— Shakespeare) <i>Recitation</i> (78)	1911	2-3535	10	Red (Single-sided)

For Prices of Records see page 2.

## FRED TERRY—Actor

A famous member of the celebrated Terry family of actors and actresses. Born in 1865, Mr. Terry made his debut on the stage at the Haymarket Theatre under the Bancroft régime in 1880. Since 1900 Mr. Terry has been in management on his own account, partnered by his wife (Miss Julia Neilson), and is one of the most popular actors in romantic drama. His most famous production in recent years has been "The Scarlet Pimpernel."



London Stereoscopic Co.

Scene from "Scarlet Pimpernel" (Baroness Orczy) with J. NEILSON, A. KENDRICK and M. CHERRY <i>with which record is coupled</i> Charge of the Light Brigade, The (Tennyson) <i>Recitation</i> REV. CANON FLEMING	Date Recorded	No.	Size.	Label
	(76) 1907			E 160 10 Black
	(78) 1906			

## LUISA TETRAZZINI—Soprano

Probably no singer ever made an international name with more rapidity than Mme. Tetrazzini. It was during the autumn season at Covent Garden in 1907 that a singer new to London, although well known to the Latin countries of Europe and America, made a first appearance, and next day was acclaimed as an operatic "star" of the first magnitude. In a few days all London was flocking to hear Mme. Tetrazzini, the "Florentine nightingale," as she was christened, display her exquisite *coloratura*, including her famous E in alt. A visit to America early the next year resulted in a similar furore for the new singer, who from thenceforth was firmly established in popular favour at Covent Garden and the Metropolitan of New York.

Mme. Tetrazzini was born at Florence, and comes of a musical family, making her operatic début in 1895 in her native city. In the years that followed between that first appearance and her Covent Garden triumph, Mme. Tetrazzini was mostly singing in South America, at Buenos Aires, Rio de Janeiro, and other operatic centres, although she also made appearances in Spain, Russia, Portugal, and again in Italy.

In recent years the *prima donna* has devoted herself to concert work, her recitals at the Albert Hall (London), and in various leading provincial centres having become musical events of first importance. Mme. Tetrazzini has always excelled in the florid music of the Italian and French operas, some of her most celebrated rôles, as illustrated by the records below, being *Giulietta* (Gounod's "Romeo e Giulietta"), *Lucia* ("Lucia di Lammermoor"), *Lakmé*, *Leila* ("Pescatore di Perle"), *Gilda* ("Rigoletto"), *Catherine* ("Etoile du Nord"), *Dinorah*, and others of the older school, which give her voice unrivalled scope for display.



Takelson I. Heney S. F. Cal.

For Prices of Records see page 2.



LUISA TETRAZZINI—continued.

	Date Recorded	No.	Size	Label
Aprile (Tosti) <i>In Italian</i>	(80) 1909	DB 538	12	Red
Pace, pace, mio Dio! (FORZA DEL DESTINO—Verdi) <i>In Italian</i>	(77) 1914			
Brahma, gran Dio (PESCATORI DI PERLE—Bizet) <i>In Italian</i>	(80) 1909	DB 544	12	Red
Siccome un di caduto il sole (PESCATORI DI PERLE—Bizet) <i>In Italian</i>	(80) 1909			
Home, sweet home (Bishop)	(80) 1912	DB 527	12	Red
Last rose of summer, The (Moore)	(80) 1912			
Io dico, no non, son paurosa—Aria di Micaëla (CARMEN—Bizet) <i>In Italian</i>	(80) 1914	DB 703	12	Red
Oh, d'amor messaggera—Valzer (MIRELLA—Gounod) <i>In Italian</i>	(80) 1909			
La, la, la—Grand'aria di Caterina (STELLA DEL NORD—Meyerbeer) <i>In Italian</i>	(78) 1913	DB 542	12	Red
Nella calma—Arietta Valse (ROMEO E GIULIETTA—Gounod) <i>In Italian</i>	(80) 1908			
Quando rapita in estasi (LUCIA DI LAMMERMOOR—Donizetti) <i>In Italian</i>	(80) 1909	DB 528	12	Red
Regnava nel silenzio (LUCIA DI LAMMERMOOR—Donizetti) <i>In Italian</i>	(80) 1909			

**ANTON VAN ROOY—Baritone**

Anton Van Rooy was born in 1870 at Rotterdam. After some years' study he undertook leading rôles in the Wagnerian operas with great success, and as a result was invited in 1897 to sing at the Bayreuth Festival. Here he became so popular that he was engaged to take part at every succeeding Festival. Van Rooy is very well known as a Wagnerian singer at Covent Garden, and at the Metropolitan Opera House, New York. His singing in the Grand Opera Season in 1913 at Covent Garden was universally admired.

This record is from his greatest rôle—Wotan, in Wagner's "Ring."



	Date Recorded	No.	Size	Label
Abendlich strahlt (RHEINGOLD—Wagner) <i>In German</i>	(81) 1903	D 809	12	Black
<i>with which record is coupled—</i> Fürwahr es ist ein Abenteuer (NACHTLAGER VON GRANADA—Kreutzer) <i>In German</i>	(78) 1903			
LEOPOLD DEMUTH				

## PART III

### HISTORY TOLD BY THE GRAMOPHONE

IN addition to its services to music and art, the gramophone has fulfilled another important function. It has helped history by "recording" famous personages in national life, including Their Majesties King George and Queen Mary. The views and achievements of great statesmen, soldiers, divines, explorers and other prominent figures in the various spheres of human activity, as told in their own words, are here preserved in a collection of records of unique historical value. They are not only greatly interesting to the public of to-day, but will be of inestimable benefit to a future generation.



INDEX TO PART III
-------------------

	PAGE
THEIR MAJESTIES KING GEORGE V AND QUEEN MARY .. .. .	54
H.R.H. THE PRINCE OF WALES .. ..	56
ASQUITH, THE RIGHT HON. H. H. .. ..	57
BECK, THE HON. JAMES M. ... ..	57
BOURNE, HIS EMINENCE CARDINAL (ARCHBISHOP OF WESTMINSTER) .. .. .	58
CHURCHILL, THE RIGHT HON. WINSTON .. ..	59
CLYNES, THE RIGHT HON. J. H. .. ..	60
COLERIDGE, THE HON. STEPHEN .. ..	60
GALWAY, VISCOUNT .. .. .	61
GAS SHELL BOMBARDMENT .. .. .	61
GRENFELL, DR. .. .. .	62
HARDING, THE LATE WARREN G. .. ..	62
LEE, LORD .. .. .	63
LYDD GEORGE, THE RIGHT HON. D. .. ..	64





INDEX TO PART III— <i>continued</i>
-------------------------------------

	PAGE
LONG, VISCOUNT .. .. .	64
MEATH, THE EARL OF .. .. .	65
PANKHURST, MISS CHRISTABEL .. .. .	66
PEARY, COMMANDER R. E. .. .. .	66
PRETYMAN, CAPTAIN .. .. .	67
ROBERTS, THE RIGHT HON. G. H. .. .. .	67
ROBERTS, THE LATE LORD, F.M. .. .. .	68
ROOSEVELT, THE LATE THEODORE .. .. .	68
SHACKLETON, THE LATE SIR E. .. .. .	69
TAFT, THE LATE WILLIAM H. .. .. .	69
TRELOAR, THE LATE SIR WILLIAM .. .. .	70
VENIZELOS, HIS EXCELLENCY M. .. .. .	70
WAKEFIELD, SIR CHAS. .. .. .	71
WEDGWOOD, THE RIGHT HON. J. C. .. .. .	71
WILSON, THE LATE WOODROW .. .. .	72





THEIR MOST GRACIOUS MAJESTIES THE KING AND QUEEN

[Photos. Central News.]

# HIS MAJESTY KING GEORGE V

## and

# HER MAJESTY QUEEN MARY

When the Gramophone Company recorded the voices of the King and Queen at Buckingham Palace, one of the highest ambitions of all loyal associates of "His Master's Voice" was realised.

During the Great War the Gramophone Company's factories at Hayes were frequently visited by their Majesties and various members of the Royal Family, who evinced a very practical and lively interest in this, one of the first great industrial plants to be adapted to the manufacture of munitions of war.

That they should have been selected for so high an honour as to be the means of presenting to every member of our vast Empire the opportunity of hearing their Majesties' own voices is a proud and fitting tribute to the Company's standing in the talking-machine world. But the fact that the gramophone has been chosen by their Majesties as the channel of their first direct communication with their people is an honour in which the entire gramophone world participates, for it is one of the marvels of the present mechanical age that less than twenty years have elapsed since the talking-machine was still regarded as a scientific toy. The Royal record has now definitely established the erstwhile plaything as an instrument of historic importance and unbounded possibilities. Incidentally the record is one which reflects great credit upon the recording department of the Gramophone Company. It is a delightful and faithful reproduction of their Majesties' voices, to which no loyal subject will listen without a thrill of pride and affection.

The messages recorded are characteristic of both their Majesties—simple, kindly human utterances that will touch the heart of the Empire through all time, and both are feelingly spoken with great earnestness and much charm. Through the gramophone the King speaks to his young subjects just as one can imagine he must have talked to his own children, with the tender solicitude of a wise parent who has brought up his own fine boys and girl to "play the game" of the great Empire.

The record of the Queen radiates a very human understanding. It is just such a message as every good mother would wish her child to hear, and to carry in memory through life—a message of home, and all its significance to the British Empire, spoken right from the heart of the first lady in the land to every one of her loyal subjects.

In selecting "His Master's Voice" for the distinguished task of distributing this historic record, their Majesties have accorded the Company high honour. In perpetuating the voices of our beloved King and Queen "His Master's Voice" has set yet a further seal upon its supremacy.

	Date Recorded	No.	Size.	Label.
Empire Day Messages to Boys and Girls of British Empire (recorded at Buckingham Palace)	1923	RE 284	10	Special
Empire Day Record—"God Save the King" and "Home, sweet Home" (arr. Lieut. R. G. Evans)—COLD- STREAM GUARDS BAND, conducted by Lieut. R. G. Evans	1923			

*The Gramophone Company, Ltd., will place their profits arising from the sale of these records at the disposal of H.M. The King for distribution to Children's Hospitals or Wards, or otherwise as His Majesty may think fit.*

For Prices of Records see page 2.



## H.R.H. THE PRINCE OF WALES



*Camera Portrait, Hugh Cecil.*

munication with his future subjects he insured an unrivalled method of reaching his public. His further choice of THE GRAMOPHONE COMPANY, LTD., to produce and distribute his appeal was the crowning example of his thoroughness, for the popularity of "His Master's Voice" is second only to that of the Prince. Wherever the Union Jack flies, the symbol of "His Master's Voice," the best known trade mark in the world, is to be found, and because the British nation has proved itself to be a nation of true Sportsmen, it is reasonable to conclude that the appeal which our Sportsman Prince makes will meet with the ready response it so richly deserves.

The popularity of the Prince of Wales is world-wide and world-renowned. It forms one of the strongest links in the chain of Empire to-day, and promises to prove a salient factor in the future peace of nations.

Popularity is no easy quality to define; it is as elusive as spontaneous, and is, perhaps, of all emotions the most sincere.

The popularity of the Prince is the culmination of many and varied characteristics, not least among which is his infallible instinct for the adequate, for he possesses to a marked degree the rare attribute always to say, and to do, the right thing at the right time, and to do it well.

When the Prince chose Sportsmanship as the subject of his trenchant appeal on behalf of his unfortunate comrades of the Great War he chose not only the subject that would have the widest appeal throughout the British Empire, but one for which he stands as the greatest living symbol to the entire nation. When he selected the gramophone as the channel of com-

	Date Recorded	No.	Size	Label
"Sportsmanship."	1924	RD 887	12	Special
"God Bless the Prince of Wales." Introducing the Regimental Marches of the Household Brigade— COLDSTREAM GUARDS BAND, Conducted by Lieut. R. G. Evans.	1924			

*The Gramophone Company, Ltd., will place their profits arising from the sale of this record at the disposal of H.R.H. The Prince of Wales, for the benefit of Field-Marshal Earl Haig's Fund for Ex-Service Men.*

**For Prices of Records see page 2.**

## THE RIGHT HON. H. H. ASQUITH, M.P.

One of the outstanding figures in the political world, as a great Liberal statesman, for the last thirty years, Mr. Asquith began his career with a brilliant scholastic record. The son of a Yorkshire schoolmaster, he was born at Morley (Yorks) in 1852, and became successively Scholar and Fellow of Balliol College, where he was a favourite pupil of the famous Dr. Jowett. After taking a first-class honours degree, Mr. Asquith entered the legal world. He was called to the Bar in 1876, and taking his Q.C. in 1890, quickly became one of the leaders of the Bar. He first entered Parliament in 1886, as Member for East Fife, and took ministerial Office as Home Secretary in Lord Rosebery's cabinet of 1892. In the Liberal Government of 1905 Mr. Asquith was Chancellor of the Exchequer, and on the death of Sir H. Campbell-Bannerman in 1908, was made Prime Minister, occupying the Premiership until 1916. As head of the Government it fell to Mr. Asquith's lot in 1914 to take one of the most fateful steps in the history of the country, the declaration of war against Germany. During 1914 Mr. Asquith was for a short time, until Lord Kitchener's acceptance of that post, his own War Minister.



Elliott &amp; Fry

London

	Date Recorded	No.	Size.	Label.
Speech on Budget (Made for the Budget League, 1909)	(80) 1909	D 379	12	Black
<i>with which record is coupled—</i>				
Speech on the Budget (Made for the Budget League, 1909)	(80) 1909			
RT. HON. WINSTON CHURCHILL, M.P.				

## THE HON. JAMES M. BECK

The Solicitor-General of the United States was born in 1861. Called to the Bar in 1885. He has argued a large number of important cases in the Supreme Court and has made many public addresses in the United States, England and France. He spoke for the Bar of the United States at a banquet given by the Bench and Bar of England in the Middle Temple in 1903, and argued a case before the Privy Council in 1923.

From the beginning of the war, an outspoken advocate in the United States of the cause of the Allies, he came to England in 1916 to make addresses in favour of America's intervention.

This record was made of a speech he delivered a fortnight after the signing of the Armistice, at a banquet at which the Duke of Connaught presided, to celebrate the victory of the Allied cause. The speech is conceived to be a model of oratorical skill and a glowing tribute to the part played by the British Army and Navy in the Great War.



HON. JAMES M. BECK—continued.

	Date Recorded	No.	Size.	Label
Conclusion of Speech (at the Luncheon of the "Pilgrim's Club," Nov. 28, 1918)—Celebration of American Thanksgiving Day <i>with which record is coupled—</i>	(78)	1918	D 366	12 Black
Speech of Rt. Hon. H. H. Asquith, M.P., on "Causes of the War" ARTHUR BOURCHIER	(78)	1918		

## HIS EMINENCE CARDINAL BOURNE

### (Archbishop of Westminster)

His Eminence Cardinal Bourne is head of the Roman Catholic hierarchy in Great Britain. Born at Clapham, Surrey, in 1861, and educated at St. Edmund's (Ware) and St. Sulpice (Paris), he was ordained in 1884, consecrated Bishop in 1897, and Archbishop in 1903, receiving the rank of Cardinal in 1911. Cardinal Bourne has taken a leading part in educational matters in this country.



*London Stereoscopic Co.*

	Date Recorded	No.	Size.	Label
Speech on Education <i>with which record is coupled—</i>	(74)	1909	E 153	10 Black
Thoughts from the book "For Every Day" COUNT LEO TOLSTOY	(85)	1907		

For Prices of Records see page 2.



## THE RT. HON. WINSTON CHURCHILL.

Statesman, litterateur, artist, Mr. Winston Churchill has inherited all the traditional brilliance of the famous family from which he has descended. Born in 1874, the son of Lord Randolph Churchill (a prominent figure in mid-Victorian politics), he began his career as a soldier, entering the Guards in 1895. He served with the Spanish forces in Cuba in that year, and was present with Kitchener at the battle of Khartoum in 1898. During the South African war he acted as war correspondent for the "Morning Post," and was taken prisoner in 1900, but subsequently escaped. His first entry into politics was as Conservative M.P. for Oldham in 1899; subsequently going over to the Liberal party, Mr. Churchill was Under-Secretary for the Colonies in 1906, President of the Board of Trade in 1909, Home Secretary in 1910, and First Lord of the Admiralty from 1911 to 1915. In the first Coalition Government he took a leading part as Minister of Munitions from 1917 to 1918. In the latter year, in the second Coalition Government, he was Secretary of State for War, and also for Air, until 1921—then, until the final break-up of the Coalition, acting as Colonial Secretary.


*Elliot & Fry*
*London*

	Date Recorded	No.	Size.	Label.
Speech on the Budget (Made for Budget League, 1909)	(80) 1909	D 379	12	Black
<i>with which record is coupled—</i>				
Speech on the Budget (Made for Budget League, 1909)	(80) 1909			
RT. HON. H. H. ASQUITH, M.P.				
Speech on the General Election, 1918	(80) 1918	D 390	12	Black
<i>with which record is coupled—</i>				
Speech on the General Election, 1918	(80) 1918			
RT. HON. J. R. CLYNES, M.P.				

For Prices of Records see page 2.

## THE RIGHT HON. J. R. CLYNES, M.P.

One of the leaders of the Labour Party, Mr. J. R. Clynes, who is an Oldham (Lancashire) man, has held various official positions in the Trade Union world. Formerly President of the National Union of General Workers, he was elected Chairman of the Parliamentary Labour Party in 1921. Mr. Clynes entered Parliament in 1906 as M.P. for one of the Manchester Divisions, and during the war held office as Food Controller (1918-1919). He was made a Privy Councillor in 1918. In the first Labour Government to take office in this country (in 1924), Mr. Clynes has occupied a prominent position, acting as Leader of the House for the Premier (Mr. Ramsay MacDonald) and holding the office of Lord Privy Seal.



Elliot &amp; Fry

London

	Date Recorded	No.	Size.	Label
Speech on the General Election, 1918 <i>with which record is coupled—</i>	(80) 1918	D 380	12	Black
Speech on the General Election, 1918 RT. HON. WINSTON CHURCHILL, M.P.	(80) 1918			

## THE HON. STEPHEN COLERIDGE

A well-known leader of the humanitarian movement, especially as regards the humane treatment of dumb animals, the Hon. Stephen Coleridge, who was born in 1864, is a son of the late Lord Chief Justice Coleridge. In a public capacity he is best known as the Director of the National Anti-Vivisection Society, and a frequent speaker and lecturer on anti-vivisection and kindred subjects.

From a drawing  
by Bernard Partridge.

	Date Recorded	No.	Size.	Label
Speech on "Mercy to Animals" <i>with which record is coupled—</i>	(80) 1912	D 837	12	Black
Message to the boys and girls of the British Empire. A EARL OF MEATH	(80) 1910			

For Prices of Records see page 2.

## RT. HON. THE VISCOUNT GALWAY, M.F.H.

The seventh holder of the title, Lord Galway was born in 1852 and educated at Eton and Christchurch. He was A.D.C. in turn to Queen Victoria, King Edward VII and the present King. As the owner of a big estate (5,000 acres) at Selby Hall, Yorks, Lord Galway has always taken a great interest in country life. He is an authority on hunting matters and became an M.F.H. as long ago as 1876.



Elliot &amp; Fry

London

	Date Recorded	No.	Size.	Label.
Hunting Calls (Spoken)	(78)	1913	D 376	12 Black
<i>with which record is coupled—</i>				
Adrift on an Ice Floe in the Arctic Ocean (Spoken)	(80)	1911		
DR. W. T. GRENFELL, C.M.C.				

## A GAS SHELL BOMBARDMENT

This extraordinary record is the actual reproduction of the screaming and whistling of the shells previous to the entry of the British troops into Lille. It is not an imitation but was recorded on the battle front. The report of the guns and the whistling of the shells is the actual sound of the Royal Garrison Artillery in action on October 9th, 1918.

No book or picture can ever visualise the reality of modern warfare in just the way this record has done. There are those who claim that by gazing into a crystal they can see events of the past transpire. It would require only the slightest imagination for one, by means of this record, to be projected into the past, and feel that he is really present on the battlefield witnessing this historic chapter of the war.

	Date Recorded	No.	Size.	Label.
Gas shells bombardment (actual record taken on front line, near Lille, France, Oct., 1918)	(78)	1918	09308	12 Black (Single-sided)

For Prices of Records see page 2.

## DR. GRENFELL, C.M.G.

Well known for his philanthropic work among the fishermen of the North Seas, Dr. Grenfell took his M.D. at Oxford in 1889. He was house surgeon to Sir Frederick Treves at the London Hospital, and subsequently took up medical work among the fishermen, fitting out the first hospital ship for the North Sea fisheries. He has cruised in the Arctic Ocean, and written an account of his experiences. In 1892 Dr. Grenfell visited Labrador and established schools and hospitals there for the natives.

In this record he has recounted one of his most thrilling Arctic adventures.



Elliot & Fry London

	Date Recorded	No.	Size	Label
Adrift on an Ice Floe in the Arctic Ocean (Spoken)	(80) 1911	}	D 376 12	Black
<i>with which record is coupled—</i>				
Hunting Calls—(Spoken)				
RT. HON. THE VISCOUNT GALWAY, M.F.H.	(78) 1913	}		

## The late WARREN G. HARDING

(President of the United States of America, 1920-1923)

(1865-1923)

Warren Gamaliel Harding, twenty-ninth President of the United States, was born in Ohio in 1865. As a young man he entered the newspaper world, becoming editor and, later on, proprietor of the "Marion (Ohio) Star." His journalistic activities continued until he was elected President, in 1920, in succession to President Wilson. Mr. Harding's political career began with election to the Ohio Senate in 1900. In 1904 he was Lieutenant-Governor of the State and was the Republican nominee for the Governorship in 1910. He entered the United States Senate (as a representative of Ohio) in 1915.

President Harding's administration will largely be remembered by his constructive statesmanship in summoning the International Conference for the Limitation of Armaments on November 12th, 1921. Previous to this Conference preparations were being made among the Sea Powers for an increase of naval strength, with the result that a certain amount of rivalry developed as to the limit which each Power should reach in maintaining its prestige on the High Seas. An amicable arrangement followed the meeting of the International Conference and by agreement the navies representing the Great Powers were determined at a maximum strength, thus saving an enormous burden of expense to each of the countries involved.



Baker Art Gallery



WARREN G. HARDING—continued.

The address at Hoboken was to commemorate the return for burial of the bodies of American soldiers and sailors who gave their lives during the Great War. The first of these addresses was recorded at the White House a few months after the meeting of the International Conference.

President Harding's death took place with tragic suddenness at San Francisco while on a political tour in 1923.

	Date Recorded	No.	Size.	Label
Address at Hoboken on return for burial of 5,212 American soldiers, sailors, marines and nurses, May 23, 1921 (78)	1921	D 664	12	Black
Address at Washington at opening of International Conference for Limitation of Armament, Nov. 12, 1922 (78)				

## LORD LEE (formerly The Hon. A. Lee, M.P.)

The Hon. Arthur Lee was created a Baron in 1918. Born in 1868, he entered Woolwich and passed into the Royal Artillery in 1888, retiring with the rank of Major in 1900. He was professor of Strategy and Tactics at the Royal Military College, Canada, in 1893, and was Military Attaché at Washington in 1899. Lord Lee entered Parliament in 1900 as M.P. for South Farnham and was made a Civil Lord of the Admiralty in 1903. During the war he served with the Expeditionary Force, then was appointed Director of Food Production in 1917. After holding the post of Minister of Agriculture and Fisheries in 1919, Lord Lee became First Lord of the Admiralty in 1921. In 1918 he made a magnificent gift to the nation of his estate of Chequers, Buckinghamshire, to be used as a country residence for the Prime Minister.



Elliott & Fry London

An expert on naval matters, he has recorded his views in this speech on the Navy.

	Date Recorded	No.	Size.	Label
Speech on the Navy	(78) 1903	E 165	10	Black
with which record is coupled— Speech on "Home Rule" RT. HON. WALTER LONG, P.C., M.P.	(78) 1903			
Speech on the Navy	(78) 1903	D 382	12	Black
with which record is coupled— Speech on the Navy CAPT. E. G. PRETYMAN	(78) 1903			

For Prices of Records see page 2

## THE RIGHT HON. D. LLOYD GEORGE, M.P.

The name of Mr. Lloyd George will always be associated in history with that of the Great War, since he was Prime Minister from 1916 to 1922, while previous to accepting the Premiership he had founded in 1915 the Ministry of Munitions, an organisation which was largely instrumental in bringing about England's successful share in winning the war. Born in Manchester, the son of a Liverpool schoolmaster, Mr. Lloyd George qualified as a solicitor in 1885, and began practice in Carnarvon, which town he first represented in Parliament in 1890. He quickly became one of the leaders of the Liberal party, and in 1910 took office as Chancellor of the Exchequer. In 1915 he created the Ministry of Munitions, of which he was the head until he succeeded Mr. Asquith in the Premiership in 1916.



Vondyk

London

In that year was formed under Mr. Lloyd George the first Coalition Ministry, which brought the war to a successful ending. In the General Election of December, 1918, Mr. Lloyd George was again returned to power, at the head of a second Coalition Government, which continued in office until 1922. In the final settlement of the Peace terms Mr. Lloyd George took a leading part as England's Premier.

This record deals with Mr. Lloyd George's now historic Budget in the Liberal Administration of 1909.

Speech on the Budget  
with which record is coupled—  
Land and Labour  
RT. HON. J. C. WEDGWOOD, M.P.

Date Recorded	No.	Size.	Label
(80) 1909	}	D 381 12	Black
(80) 1911			

## VISCOUNT LONG

(formerly The Right Hon. Walter Long, M.P.)

Born in 1854, the son of a Wiltshire squire, Lord Long entered Parliament in 1880. Becoming a prominent figure in the Unionist Party, he first obtained office as President of the Board of Agriculture in 1895, then went to the Local Government Board in 1900. He became a director of THE GRAMOPHONE COMPANY, LIMITED, in March, 1907, retaining that position until June, 1915, when he retired to take up his Governmental duties. After becoming Secretary of State for the Colonies (1916), Lord Long was appointed First Lord of the Admiralty in 1919, and received a peerage in 1921. He is a Governor of Harrow School.



Elliott &amp; Fry

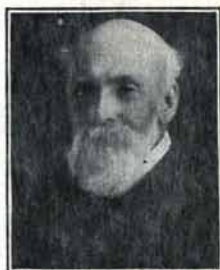
London

VISCOUNT LONG—continued.

	Date Recorded	No.	Size.	Label.
Speech on "Home Rule" <i>with which record is coupled—</i>	(78) 1903	E 165	10	Black
Speech on "The Navy" HON. ARTHUR LEE, M.P.	(78) 1908			
Speech on "The termination of hostilities" (General Election, 1918) <i>with which record is coupled—</i>	(78) 1918	D 383	12	Black
Speech on "The General Election," 1918 RIGHT HON. GEORGE ROBERTS, M.P.	(78) 1918			

## THE EARL OF MEATH

The twelfth holder of the title, the present Earl was born in 1841, and entered the Foreign Office in 1863, subsequently passing to the diplomatic service. In recent years he has devoted himself to social and philanthropic work, his name being associated with many movements, among others the Hospital Saturday Fund, the Church Army, and the Metropolitan Public Gardens Association. As founder of the Empire movement his name has become widely known, and to his efforts is largely due the observance of Empire Day at home and in all the British Dominions.



Elliot &amp; Fry

London

	Date Recorded	No.	Size.	Label
Message to the boys and girls of the British Empire, A <i>with which record is coupled—</i>	(80) 1910	D 837	12	Black
Speech on "Mercy to Animals" THE HON. S. COLERIDGE	(80) 1912			
Speech on the "Empire Movement"	(80) 1910	D 836	12	Black
Speech on the "Empire Movement"	(80) 1910			

For Prices of Records see page 2

## MISS CHRISTABEL PANKHURST

One of the leading figures in the militant movement organised to gain the suffrage for women, Miss Pankhurst was a joint founder and leader with her mother (Mrs. Pankhurst) of the Women's Social and Political Union, which from 1910 to 1914 carried out a series of violent demonstrations of various kinds, which included the destruction of property, and even assaults upon persons. Miss Pankhurst was frequently arrested, imprisoned and liberated, under the famous "Cat and Mouse" Act, which was passed to deal with the militant suffragists, and it was during this time that the "hunger strike" in prison was introduced by the suffragists. Since the gaining of the suffrage by women, Miss Pankhurst has led the Women's Party, which is devoted to social progress. This record was made a few hours after her release from Holloway prison, after one of her many terms of imprisonment.



Speech on Suffrage for Women

	Date Recorded	No.	Size.	Label.
	(78) 1909	01016	12	Black (single-sided)

## COMMANDER R. E. PEARY

The discoverer of the North Pole, Robert Edwin Peary was born in the U.S.A. in 1856, and entered the American Navy. In 1888 he began a series of Arctic explorations, which led to the discovery of the North Pole in 1909. He retired from the U.S. Navy as Admiral, receiving honours from all the Geographical Societies of Europe and America in recognition of his great achievement.



Underwood &  
Underwood New York

Speech on the "Discovery of North Pole"  
*with which record is coupled—*

Description of "Dash for South Pole, A"  
SIR ERNEST SHACKLETON

	Date Recorded	No.	Size.	Label.
(80) 1910	}	D 377	12	Black
(80) 1909				

For Prices of Records see page 2.



## CAPTAIN E. G. PRETYMAN

Captain Ernest George Pretymen, born in 1860, son of a Canon at Lincoln Cathedral, entered the Army (Royal Artillery) in 1880, and retired from active service in 1899. He has represented the Woodbridge division of Suffolk in the Unionist interest since 1895. In 1900 Captain Pretymen was made a Civil Lord of the Admiralty, and after holding various other offices, returned to the Admiralty as Civil Lord in 1916, holding that position until 1919.

He is a recognised authority on naval matters.



Elliot & Fry

London

	Date Recorded	No.	Size.	Label
Speech on "The Navy"	(78) 1908	D 382	12	Black
<i>with which record is coupled—</i> Speech on "The Navy"	(78) 1909			
THE HON. ARTHUR LEE, M.P.				

## THE RIGHT HON. G. H. ROBERTS

A prominent figure in the Labour world for many years, Mr. G. H. Roberts represented Labour in Parliament from 1906 to 1924. A Norwich man, born in 1869, he was President of the Trade Union Council, Norwich, in 1910. Mr. Roberts was Minister of Labour (1917-1918), and became Food Controller in 1919.



Elliot & Fry

London

	Date Recorded	No.	Size.	Label.
Speech on " The General Election, 1918 "	(78) 1918	D 383	12	Black
<i>with which record is coupled—</i> Speech on " The Termination of Hostilities (General Election), 1918 "	(78) 1918			
THE RT. HON. WALTER LONG, M.P.				

For Prices of Records see page 2.

## The late FIELD-MARSHAL LORD ROBERTS, V.C., K.G.

(1832-1914)

One of the greatest of Victorian soldiers, Lord Roberts was born in 1832 at Cawnpore, India, the son of General Sir Abraham Roberts. After being educated at Eton and Sandhurst, he entered the Indian Army in 1851, and as a lieutenant fought through the Indian Mutiny. In subsequent Indian Campaigns he won the V.C. Lord Roberts was created a Field-Marshal in 1895. He was Commander-in-Chief during the Boer War from 1899-1900, and in 1902 received a Peerage, as Earl Roberts of Kandahar, for his services to the nation in bringing the war to a successful close. His death took place in Flanders in October, 1914, while on a visit to the British Expeditionary Force.

In the years that immediately preceded the war, Lord Roberts conducted an energetic propaganda in favour of a military training for the whole of the nation's manhood.



Elliot &amp; Fry

London

Address on National Service, Part 1  
Address on National Service, Part 2  
Address on National Service, Part 3  
Address on National Service, Part 4  
Address on National Service, Part 5  
Address on National Service, Part 6

Date Recorded	No.	Size.	Label.
(78) 1913	D 367	12	Black
(78) 1913			
(78) 1913	D 368	12	Black
(78) 1913			
(78) 1913	D 369	12	Black
(78) 1913			

## The late THEODORE ROOSEVELT (President of the United States of America, 1904-1909)

(1858-1919)

Theodore Roosevelt, twenty-sixth President of the United States, was born in New York in 1858, and educated at Harvard University. He became Governor of New York in 1899, Vice-President of the United States in 1900, and was elected President in 1904.

A striking personality, Mr. Roosevelt won fame as a leader of men early in his career, when he organised the famous Roosevelt Rough Riders, and served in the Cuban War. He also was renowned as an explorer and big game hunter, during visits to South America and Africa.

President Roosevelt's political career was characterised, among other things, by his fight against the Trusts in America. His death took place in 1919.



Pack Bros.

New York

Why the Trusts and Bosses oppose the Progressive  
Party  
The farmer and the business man

Date Recorded	No.	Size.	Label
(87) 1912	D 825	12	Black
(78) 1912			

For Prices of Records see page 2.

## The late SIR ERNEST SHACKLETON

(1874-1922)

Sir Ernest Shackleton was born in 1874, and first began Antarctic exploration as a member of Captain Scott's expedition to the South Pole in 1903. Some years later, with his own expedition, he reached a point 100 miles from the South Pole. A further expedition in 1914 resulted in failure, and a heroic story of the rescue of his party under thrilling conditions. In 1921, Sir Ernest Shackleton again set out for an Antarctic voyage discovery, but died aboard his ship, the *Quest*, 1922, when nearing the Antarctic Ocean.



Elliot & Fry

London

	Date Recorded	No.	Size.	Label
Description of "The Dash for the South Pole" <i>with which record is coupled—</i>	(80) 1909	D 377	12	Black
Speech on "The Discovery of North Pole" COMM. R. E. PEARY	(80) 1910			

## WILLIAM H. TAFT

(President of the United States of America, 1909-1913)

The twenty-seventh President of the United States, William Howard Taft was born at Cincinnati in 1857, and educated at Yale University, studying law there. His first important political post was that of Solicitor-General for the United States in 1890. Mr. Taft was appointed Civil Governor of the Philippine Islands in 1901, and became Secretary of State for War in 1904, under Mr. Roosevelt's administration. He was the nominee of the Republican party in 1908, and the following year was elected President, which office he held until 1913.



Stanley & Co.

London

	Date Recorded	No.	Size.	Label
Speech on "Labour and Capital"	(78) 1912	D 823	12	Black
Who are the people?	(78) 1912			

For Prices of Records see page 2.

## The late SIR WILLIAM TRELOAR, Bart.

(1843-1922)

Sir William Purdie Treloar, Lord Mayor of London in 1906 and 1911, was born in 1843, in London, son of a Cornish man. He was knighted in 1900, while a Sheriff of the City, and in 1907 received a Baronetcy. Well known for philanthropic work, Sir Wm. Treloar established a Cripples' Hospital and College at Alton and Hayling Island. This speech was actually recorded at the Mansion House during his mayoralty.



L. E. A.

London

	Date Recorded	No.	Size.	Label
Appeal for "Treloar" Cripples' Home <i>with which record is coupled—</i>	(78) 1911	}		
"Recruiting" Speech—Recorded in Mansion House, Jan. 25, 1916 SIR C. WAKEFIELD	(78) 1916			
			E 333 10	Black

## HIS EXCELLENCY M. VENIZELOS (Ex-Premier of Greece)

Elutherios Venizelos first became Prime Minister of Greece from 1917 to 1920. A native of Crete, where he was born in 1864, and a barrister by profession, he took part in the Cretan revolution of 1896, and became President of the National Assembly in 1897.

The political situation in Greece from 1920 to 1923 made M. Venizelos virtually an exile from his country during that period, but at the end of 1923 he was recalled to the Premiership. He held office only for a few weeks however, resigning on account of ill-health early in 1924.



Elliot & Fry

London

	Date Recorded	No.	Size.	Label
Speech delivered at Mansion House, Nov. 16, 1917 <i>with which record is coupled—</i>	(78) 1917	}		
Soliloquy on the death of Kings (RICHARD II, Act III Scene 1) (Shakespeare) SIR H. BEERBOHM TREE	(77) 1916			
			E 163 10	Black

For Prices of Records see page 2.



## SIR CHARLES WAKEFIELD

Sir Charles Wakefield, a well-known figure in social and commercial circles in the City of London, was born in 1859, and educated at the Liverpool Institute. He is head of the big oil firm bearing his name, and is prominent in other commercial undertakings. After serving as a Sheriff in the City of London, and receiving a Knighthood in 1908, Sir Charles Wakefield was elected Lord Mayor in 1915. A baronetcy was conferred upon him in 1919.

He has always taken a keen interest in military affairs, is an Hon. Colonel of the R.G.A. and also of the 2nd Battalion of the London Regiment (Royal Fusiliers).



Miles & Kaye

	Date Recorded	No.	Size.	Label
"Recruiting" (Recorded in Mansion House, Jan. 25, 1916)	(78) 1916	}	E 333 10	Black
<i>with which record is coupled—</i>				
Appeal for "Treloar" Cripples' Home SIR W. TRELOAR	(78) 1911			

## THE RIGHT HON. J. C. WEDGWOOD, M.P.

A member of the famous family of Etruria (Staffs) potters, Mr. Wedgwood has taken a prominent part in the Labour Movement, being elected Vice-Chairman of the Party in 1921. Born in 1872, he entered the Royal Naval College, Greenwich, in 1892 and served in the Navy. During the war he served in the Army at Antwerp, in France, the Dardanelles, and East Africa (where he was wounded and awarded the D.S.O.). In 1917 he was appointed Assistant-Director of Trench Warfare.

Colonel Wedgwood first entered Parliament as M.P. for Newcastle-under-Lyne in 1906, and in the following year he was head of a British Mission to Siberia.

In the first Labour Ministry to be formed in England (1924) Mr. Wedgwood was made Chancellor of the Duchy of Lancaster, with a seat in the Cabinet.



Elliot & Fry

London

	Date Recorded	No.	Size.	Label
Speech on Land and Labour	(80) 1911	}	D 381 12	Black
<i>with which record is coupled—</i>				
Speech on the Budget THE RT. HON. DAVID LLOYD GEORGE, M.P.	(80) 1909			

For Prices of Records see page 2.

## The late WOODROW WILSON

(President of the United States of America, 1913-1920)

(1856-1924.)

The name of President Wilson will always be remembered in England because of America's share in the Great War. It was he who, in 1917, as the leader of the American nation, brought his country into association with England and France to help in the final overthrow of Germany's attempted despotism of Europe.

Woodrow Wilson, twenty-eighth President of the United States, was born in Virginia in 1856, and took up the profession of law, practising for some time until he entered the Academic world, becoming a Professor of Law at Princeton University in 1890, and President of that Institution in 1902. Subsequently Dr. Wilson was elected Governor of New Jersey in 1911, and became President of the United States in 1913. He was one of the leading figures in the Peace Negotiations on the conclusion of the war.

President Wilson's death took place in 1924.



*Sport & General*      *London*

	Date Recorded.	No.	Size.	Label.
Speech on Democratic Principles	(78) 1912	D 824	12	Black
Speech on "The Farmer"	(78) 1912			
Speech on Tariff	(78) 1912	D 820	12	Black
Speech on Labour	(78) 1912			

**For Prices of Records see page 2.**





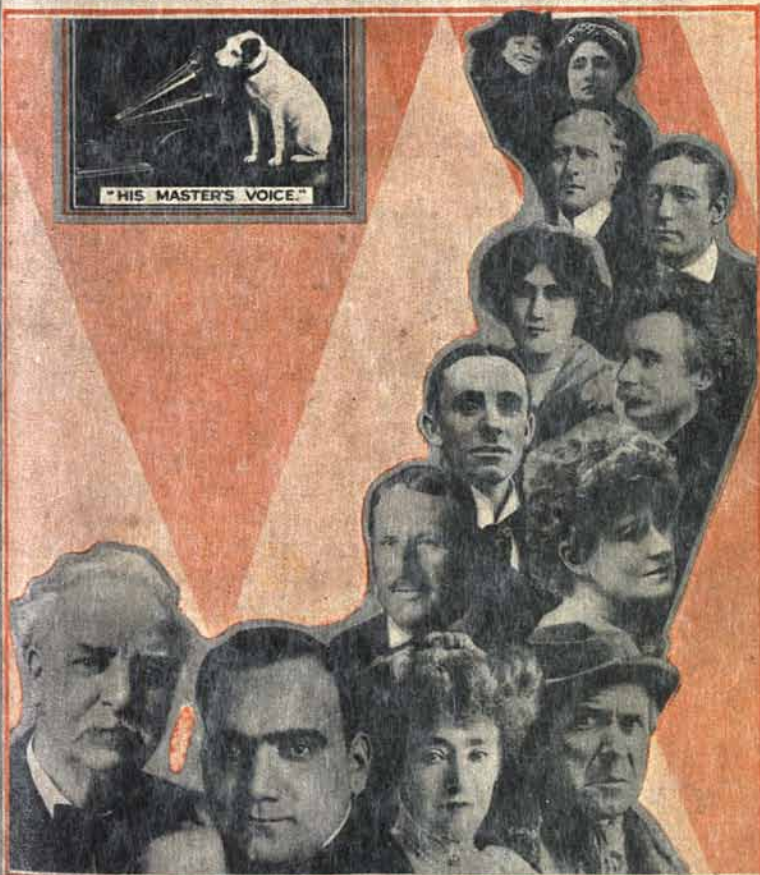






75

# CATALOGUE NO.2



RECORDS of UNIQUE &  
HISTORIC INTEREST

77

# HIS MASTER'S VOICE

## Catalogue No.2

### RECORDS *of* UNIQUE & HISTORIC INTEREST

*These records are not included in  
the General Record Catalogue*





## Prices of Records

### THEIR MAJESTIES THE KING & QUEEN

RE284, 10-in. Double-sided 5/6

### HIS MAJESTY KING GEORGE V.

RB3290, 10-in. Double-sided 3/-

### H.R.H. THE PRINCE OF WALES

RD887, 12-in. Double-sided 5/6

RB2623 10-in. Double-sided 3/-

### H.R.H. THE DUKE OF YORK.

RC1804 12-in. Double-sided 4/6

#### DOUBLE-SIDED

B	}	PLUM	10-in.	3/-
C			12-in.	4/6
E	}	BLACK	10-in.	4/6
D			12-in.	6/6
DA	}	RED	10-in.	6/-
DB			12-in.	8/6
DR	}	RED (Tamagno)	10-in.	6/-
DS			12-in.	8/6
DJ	}	BUFF	10-in.	7/-
DK			12-in.	10/-
DM	{	PALE GREEN	12-in.	11/6

#### SINGLE-SIDED

BLACK	{	10-in.	4/6
		12-in.	6/6
RED	{	10-in.	5/6
		12-in.	7/6
DARK BLUE (Butt)	}	12-in.	12/6
PINK (Patti)	}	12-in.	12/6

### WHEN ORDERING, PLEASE QUOTE REFERENCE NUMBER

The above prices apply also within the Irish Free State.

**WARNING.**—As under the Copyright Act, 1911, copyright subsists in Gramophone Records, proceedings under such Act may be taken against anyone infringing the Company's copyright therein.

THE GRAMOPHONE COMPANY, LTD.



## CATALOGUE No. 2

### "His Master's Voice" Records of Unique and Historic Interest

THE Gramophone has now been established as an artistic instrument sufficiently long to acquire the rôle of historian.

These records give a wonderful impression of the art and personality of many famous figures—some, alas! removed by the hand of death—whose work delighted the public during the past quarter of a century. They also form an unique commentary on the careers of many famous artists who are still with us, and it is of great interest to compare their earlier recordings with later and more mature examples.

In addition to its services to music and art, the Gramophone has fulfilled another important function. It has helped history by "recording" famous personages in national life. The views of great statesmen, soldiers, divines, explorers and other prominent figures in the various spheres of human activity are told in their own words, and so preserved, not only for the public of to-day, but for the inestimable benefit of future generations.

*It must be pointed out that many of these records, dating from early days, are imperfect technically, as compared with those made by improved modern processes. In the ordinary way they would have been withdrawn from circulation. Their interest and importance, however, are such that it is felt that they should still be available.*



# INDEX

- Their Majesties King George V and Queen Mary.  
 His Majesty King George V.  
 H.R.H. The Prince of Wales.  
 H.R.H. The Duke of York.  
 Ainley, Henry.  
 Alda, Frances.  
 Amato, Pasquale.  
 Asquith, The late The Right Hon. H. H., M.P. (The Earl of Oxford and Asquith.)  
 Battistini, The late Mattia.  
 Beck, The Hon. James M.  
 Bernhardt, The late Sarah.  
 Boninsegna, Celestina.  
 Bouchier, The late Arthur.  
 Bourne, His Eminence Cardinal (Archbishop of Westminster).  
 Butt, Dame Clara.  
 Calvé, Emma.  
 Caruso, The late Enrico.  
 Chaliapine, Theodor.  
 Chevalier, The late Albert.  
 Churchill, The Right Hon. Winston, M.P.  
 Clement, The late Edmond.  
 Clynes, The Right Hon. J. R., M.P.  
 Coleridge, The Hon. Stephen.  
 Dalmores, Charles.  
 Davies, Ben.  
 De Gogorza, Emilio.  
 De Luca, Giuseppe.  
 De Lucia, The late Fernando.  
 Demuth, The late Leopold.  
 Destinn, The late Emmy.  
 Duchêne, Maria.  
 Eames, Emma.  
 Emney, The late Fred.  
 Fairbrother, Sydney.  
 Farkoa, The late Maurice.  
 Farrar, Geraldine.  
 Fleming, The late The Rev. Canon.  
 Gadske, Johanna.  
 Galvany, Maria.  
 Galway, Right Hon. The Viscount, M.F.H.  
 Gas Shells Bombardment.  
 Gilibert, The late Charles.  
 Gilly, Dinah.  
 Gregorian and other Roman Church Records.  
 Grenfell, Dr., K.C.M.G.  
 Grieg, The late Edvard.  
 Harding, The late Warren G.  
 Hempel, Frieda.  
 Homer, Louise.  
 Huguet, Giuseppina.  
 Ischierdo, I.  
 Jadlowker, Hermann.  
 Joachim, The late Prof. Joseph.  
 Journet, Marcel.  
 Klausen, The late Henrik.  
 Knüpfer, The late Paul.  
 Kreisler, Fritz.  
 Kubelik, Jan.  
 Kurz, Selma.  
 Lee, Lord.  
 Leno, The late Dan.  
 Lester, The late Fred.  
 Lloyd, The late Edward.  
 Lloyd George, The Right Hon. D., M.P.  
 Long, The late Viscount.  
 Lunn, The late Kirkby.  
 MacDonald, The Rt. Hon. J. Ramsay, M.P.  
 Marconi, The late Francesco.  
 Mardones, José.  
 Martinelli, Giovanni.  
 Maude, Cyril.  
 McCormack, John.  
 Meath, The late Earl of.

Melba, Dame Nellie.	Schumann-Heink, Ernestine.
Michailova, Marie.	Scotti, Antonio.
Moissi, Alexander.	Sembrich, Marcella.
Neilson, Julia.	Shackleton, The late Sir E.
Nightingale Record.	Slezak, Leo.
Nikisch, The late Arthur.	Smirnoff, Dmitri.
Pachmann, Vladimir de.	Sobinoff, Leonid.
Paderewski, Ignace Jan.	Taft, The late William H.
Pankhurst, Miss Christabel.	Tamagno, The late Francesco.
Patti, The late Adelina.	Terry, The late Dame Ellen.
Peary, The late Commander R. E.	Terry, Fred.
Plançon, The late Pol.	Tetrazzini, Luisa.
Powell, The late Maud.	Tolstoi, The late Count Leo.
Pretyman, Captain E. G.	Tree, The late Sir H. Beerbohm.
Renaud, Maurice.	Treloar, The late Sir William, Bt.
Roberts, Arthur.	Van Rooy, Anton.
Roberts, The Right Hon. G. H., M.P.	Venizelos, His Excellency M.
Roberts, The late Lord, F.M., V.C.	Wakefield, Lord.
Roosevelt, The late Theodore.	Waller, The late Lewis.
Ruffo, Titta.	Wedgwood, The Right Hon. J. C., M.P.
Saint-Saëns, The late Camille.	Whitehill, Clarence.
Santley, The late Sir Charles.	Williams, The late Evan.
Sarasate, The late Pablo de.	Wilson, The late Woodrow.

## REPRODUCING POINTS

### (NEEDLES)

A very important item in the gramophone outfit. On their quality depends not only clearness of reproduction, but the duration of the record. "His Master's Voice" needles are made in several types:—

**STEEL.**—"Extra Loud Tone," "Full Tone," "Half Tone," and "Soft Tone." Sold in boxes of 200, or outfits containing 200 of each.

**"TUNGSTYLE."**—Semi-permanent needles. Made in "Extra Loud" and "Full Tone" and "Soft Tone" Grades. Sold in Tins of 8 needles.

**FIBRE.**—Made of compressed cane fibre. Each needle can be repointed several times. Sold in Cartons of 100.

# ALPHABETICAL LIST OF RECORDS

contained in

## Catalogue No. 2

(Records of Unique and Historic Interest)

A SONGS			Record No.	Page	SONGS			Record No.	Page
Ah! vous dirai-je	Hempel		DB352	14	BARBIERE DI SIVIGLIA—continued—				
maman?					Dunque io son	Galvany and Ruffo	DB400	11	
AIDA—					Frag' ich mein	Frieda Hempel	DB455	14	
Alla pompa che	Gadski and Homer		DB666	11	Largo al factotum	Ruffo	DB502	23	
s'appresta			DK115	6	Largo al factotum	Ruffo	DB405	23	
Celeste Aida	Caruso		DA549	5	Se il mio nome	De Lucia	2-52667	9	
Celeste Aida	Caruso				Una voce poco fa	Selma Kurz	DA408	16	
Fu la sorte dell' armi	Gadski and Homer		DB666	11	Una voce poco fa	Sembrich	DB431	24	
					Una voce poco fa	Tetrazzini	DB690	27	
Già i sacerdoti	Caruso and Homer		DK115	6	Birches, The	Chaliapine	DB617	6	
adunansi			DK115	6					
Ho! Aida	Leo Slezak		DB27	24	BOHÈME—				
Aleko—Romance of	Smirnoff		DB566	25	Che gelida manina	Caruso	DB113	6	
young gipsy					Mimi! è ver	Farrar and Scotti	DK111	11	
ANDREA CHÉNIER—					O du süssestes	Kurz and Slezak	DA472	16	
Un di all' azzurro	Caruso		DB700	6	Mädchen	Melba	DB702	19	
Un di all' azzurro	Tamagno		DS101	26	On m'appelle Mimi	Frieda Hempel	DB353	14	
Un di all' azzurro	Tamagno		DR102	26	Si mi chiamano	Kurz and Slezak	DA472	16	
Ange est venu	Melba and Gilbert		DM117	19	Mimi	Leo Slezak	DB27	24	
Aprile	Tetrazzini		DB538	27	Sind wir Allein?	Smirnoff and Davidoff	DB753	25	
Archibald Douglas	Paul Knipfer		D806	15	Wie eiskalt ist dies'	Journel	DB897	14	
Arise, red sun	Chaliapine		DB108	6	Händchen				
At my window	Smirnoff		DA476	25	Boris Godounov—Oh!	Smirnoff and Davidoff	DB753	25	
Au clair de la lune	Clement and Farrar		DJ102	7	Boze pravde ti stos	Journel	DB897	14	
Ave Maria (Bach-Gounod)	Emma Eames		DB430	10	pase				
Ave Maria (Bach-Gounod)	Destinn		DB847	9	Bravoura	Frieda Hempel	DB352	14	
Ave Maria (Gounod)	Michailova		E11	19					
Away on the hill	Melba		DA337	18					
B					C				
BALLO IN MASCHERA—					Camp Songs	H.R.H. Duke of York's Camp	RC1804	2	
Alla vita che t'arride	Battistini		DB198	3	CARMEN—				
Erhebe dich	Leopold Demuth		D812	9	Amour est un oiseau	Calvé	DB160	5	
Eri tu che macchiavi	Battistini		DB200	3	rebelle, L' (Ha-				
quell' anima					bañera)				
Ma dall' arido	Gadski		DB661	11	C'est toi!	Farrar and Martinelli	DK108	11	
Ma se m' è forza	Caruso		DB137	6		Caruso	DB130	6	
perderti					Fleur que tu m'avales				
Morrò ma prima	Gadski		DB661	11	jetée				
Saper vorreste	Selma Kurz		DB498	16	Halte là; qui va là?	Farrar and Martinelli	DK108	11	
BARBIERE DI SIVIGLIA—					Il Fior che avevi	De Lucia	DB359	9	
Ah! qual colpo	De Lucia, Huguet,				Io dico, no non	Tetrazzini	DB703	27	
inaspettato	Corsi		DB388	9	Je t'aime encore	Farrar and Martinelli	DK107	11	
All' idea di quel	De Lucia and Corsi		DB388	9					
Arie der Rosine	Frieda Hempel		DB455	14	Là-bas dans la	Calvé and Dalmores	DB638	5	
					montagne	Geraldine Farrar	DB244	10	



	Record No.	Page
CARMEN—continued		
Mia madre	<i>De Lucia and Huguet</i>	
	DB359	9
Michael's Air	<i>Tetrazzini</i>	27
Près des ramparts	<i>Geraldine Farrar</i>	
(Seguedille)	DB244	10
Seguedille	<i>Geraldine Farrar</i>	
	DB244	10
Si tu m'aimes	<i>Farrar and Amato</i>	
	DK107	11
Trinçles des sistres	<i>Emma Calvé</i>	5
tintalent	DB638	
Tringles des sistres	<i>Geraldine Farrar</i>	
tintalent	DB245	10
Voyons, que j'essaie	<i>Geraldine Farrar</i>	
	DB245	10
Carnevale di Venezia	<i>Tetrazzini</i>	27
	DB689	
CAVALLERIA RUSTICANA—		
O Lolo, ch' ai di latti	<i>Caruso</i>	5
Viva il vino	<i>Caruso</i>	5
spumeggiante		
Voi lo sapete	<i>Calvé</i>	5
Chanson espagnole	<i>Emma Calvé</i>	5
Cid, Le—Pleurez, mes	<i>Melba</i>	19
yeux		
Comare—Io non sono	<i>Tetrazzini</i>	27
Come back to Erin	<i>McCormack</i>	18
Come into the garden,	<i>Edward Lloyd</i>	16
Maud		
Comin' thro' the rye	<i>Patti</i>	03061
Contes d'Hoffmann—See	<i>Tales of Hoffmann.</i>	
Cradle Song	<i>Smirnoff</i>	DA476

## D

DAMNATION DE FAUST—		
Chanson de la puce	<i>Plançon</i>	DA340
Devant la maison	<i>Plançon</i>	DA340
Devant la maison	<i>Maurice Renaud</i>	
	DB58	22
Mephistopheles'	<i>Journet</i>	DA739
Serenade		
Su queste rose	<i>Battistini</i>	DB139
Une puce gentille	<i>Plançon</i>	DA340
Voici des roses	<i>Plançon</i>	DB659
Voici des roses	<i>Maurice Renaud</i>	DB58
Dante—Nous allons	<i>Clement and Farrar</i>	
	DA211	7
Death of Nelson	<i>Williams</i>	DB445
Delizia	<i>Battistini</i>	DB214
DEMON—		
Do not weep, child	<i>Chaliapine</i>	DB611
On the airy ocean	<i>Chaliapine</i>	DB611
Die Uhr	<i>Leopold Demuth</i>	
	E323	9
Dinorah—Ombra	<i>Selma Kurz</i>	DB330
leggera		
Don Carlos—Sie hat	<i>Knüpfer</i>	DB11
mich nie geliebt		
Don César de Bazan—	<i>Melba</i>	DB711
Sevillana		
DON GIOVANNI—		
Batti, batti	<i>Patti</i>	03055
Batti, batti	<i>Tetrazzini</i>	DB537
Deh, vieni alla	<i>Ruffo</i>	DA462
finestra		
Il mio tesoro	<i>De Lucia</i>	DA124

DON GIOVANNI—continued		
Il mio tesoro	<i>McCormack</i>	DB324
Là ci darem la mano	<i>Battistini and Corsi</i>	DB228
		4
Là ci darem la mano	<i>Farrar and Scotti</i>	
	DK111	11
Don Juan—Ah! viens	<i>Maurice Renaud</i>	
à ta fenêtre	DB51	22
DON PASQUALE—		
Com' è genth	<i>Caruso</i>	DB159
Outcast and Friend-	<i>Sobinoff</i>	DB891
less		
Refuge in some far	<i>Sobinoff</i>	DB891
land		25
DON SEBASTIANO—		
In terro solo	<i>Caruso</i>	DB700
O Lisbona, alfin ti	<i>Battistini</i>	DB207
miro		
Donne Curiose—Il cor	<i>Farrar and Jadowker</i>	
nel contento	DK124	11
Down the Volga	<i>Chaliapine</i>	DB610
Dubioushka	<i>Chaliapine</i>	DB620
Dubrovsky—O give me	<i>Smirnoff</i>	DB566
oblivion		25
During the ball, Op.	<i>Sobinoff</i>	DB892
38, No. 3		25

## E

'E can't take a roise, out	<i>Albert Chevalier</i>	
of Oi	DB374	7
Eco, L'	<i>Tetrazzini</i>	DB530
ELIJAH—		
If with all your	<i>Edward Lloyd</i>	
hearts	E330	17
If with all your	<i>Evan Williams</i>	
hearts	DB454	20
Then shall the	<i>Edward Lloyd</i>	E330
righteous		17
ELIXIR OF LOVE—		
A Furtive Tear	<i>Evan Williams</i>	
	DB453	29
Una furtiva lagrima	<i>Caruso</i>	DB126
Una furtiva lagrima	<i>McCormack</i>	DB324
ERNANI—		
Da quel di che t' ho	<i>Battistini and Corsi</i>	
veduta	DB205	3
Ernani! Ernani!	<i>Hempel</i>	DB294
Involami		14
Infelice! e tuo	<i>Chaliapine</i>	DB403
credevi		6
Lo vedremo, o veggio	<i>Battistini and</i>	DB200
audace	<i>Sillich</i>	
Oh! sommo Carlo	<i>Battistini, Corsi,</i>	
	<i>Colazza and Sillich</i>	
	DB205	3
Surta è la notte	<i>Hempel</i>	DB296
Vieni meco	<i>Battistini and Corsi</i>	
	DB198	3
Estasi, L'	<i>Selma Kurz</i>	DB499
Eternamente	<i>Caruso</i>	DB121
		6
EUGEN ONÉGIN—		
I love you, Olga	<i>Sobinoff</i>	DB889
Whither, whither?	<i>Sobinoff</i>	DB889



## F

## FAIR MAID OF PERTH—

Drinking Song	<i>Journet</i>	DA759	14
Quand la flamme	<i>Chas. Gilbert</i>	DB274	12
Fallen Star	<i>Albert Chevalier</i>	DB373	7

## FAUST—

À votre santé!	<i>Journet and Amato</i>	DK101	14
Dio possente	<i>De Luca</i>	DB219	8
Dio possente	<i>Ruffo</i>	DB405	23
It was high time!	<i>Chaliapine</i>	DB618	7
Juwelen—Arie	<i>Hempel</i>	DB360	14
O Dieu! que de bijoux	<i>Melba</i>	DB361	18
O Dieu! que de bijoux	<i>Patti</i>	DB3056	21
O Dieu! que de bijoux	<i>Sembrich</i>	DB429	24
O heiliges Sinnbild	<i>Leopold Demuth</i>	DB810	9
O santa medaglia	<i>Battistini</i>	DB196	3
Salut, demeure	<i>Caruso</i>	DK116	6
Tardi si fa, addio!	<i>De Lucia and Huguet</i>	DB570	9
Veau d'or	<i>Plançon</i>	DA542	21
Vous qui faites l'endormie	<i>Plançon</i>	DB659	21
When the book shall be unsealed	<i>Chaliapine and Michailova</i>	DB618	7

## FAVORITA—

A tanto amor!	<i>Battistini</i>	DB228	4
Ah! l'alto ardor	<i>Amato and Matzenauer</i>	DK101	2
Ah! l'alto ardor	<i>Matzenauer</i>	DK101	14
Léonore viens	<i>Maurice Renaud</i>	DB57	22
Spirito gentile	<i>Caruso</i>	DB129	6
Fedora—Amor ti vieta	<i>Caruso</i>	DA549	5
Feldensamkeit	<i>Leopold Demuth</i>	E328	9
Fenesta cá lucive e mo' non luce	<i>Caruso</i>	DB140	6
Figaros Hochzeit—	<i>Selma Kurz</i>	DB330	16
Ihr, die ihr Triebe			

## FLAUTO MAGICO—

Der Hölle rache	<i>Hempel</i>	DB365	14
Kocht			
Dove prende amor	<i>De Gogorza and Eames</i>	DK121	8
ricetto	<i>Plançon</i>	DB657	21
Grand' Isi, grand' Osiri!			
In diesen hell'gen Hallen	<i>Knüpfers</i>	E327	15
In diesen hell'gen Hallen	<i>Knüpfers</i>	DB811	15
Infelice, sconsolata	<i>Hempel</i>	DB331	14
O Isis und Osiris!	<i>Knüpfers</i>	E327	15
Qui sdegno non s'accende	<i>Plançon</i>	DB657	21
Foire de Sorotchintai—	<i>Smirnoff</i>	DB753	25
Pourquoi mon triste cœur			
Forgotten	<i>Evan Williams</i>	DB454	29

## FORZA DEL DESTINO—

Madre, pietosa, vergine	<i>Boninsegna</i>	DB493	4
-------------------------	-------------------	-------	---

## FORZA DEL DESTINO—continued—

Minaccio, i fieri	<i>Ruffo and Ischierdo</i>	DB177	23
accenti			
O tu, che in seno agli angeli	<i>Caruso</i>	DB112	5
Pace, pace, mio Dio!	<i>Boninsegna</i>	DB493	4
Pace, pace, mio Dio!	<i>Tetrazzini</i>	DB538	27
Fou rire, Le (Laughing Song)	<i>Maurice Farkoa</i>	E325	10
FREISCHÜTZ—			
Und ob die Wolke	<i>Emmy Destinn</i>	DB399	9
Wie nahte mir der Schlummer	<i>Emmy Destinn</i>	DB399	9
From under the Oak	<i>Chaliapine</i>	DB610	6
FRUNDSBERG (Song Cycle)—			
Darauf liess ich mich werben	<i>Knüpfers</i>	DB804	15
Die Werbetrommel	<i>Knüpfers</i>	DB804	15
Grad geschossen	<i>Knüpfers</i>	DB804	15
Hell gleitet der Stern	<i>Knüpfers</i>	DB804	15
Ich steck an meine Hosen			
Nun hat doch	<i>Knüpfers</i>	DB808	15
Future Mrs. 'Awkins	<i>Albert Chevalier</i>	DB374	7

## G

Galka—Wind walls in the hills	<i>Sobinoff</i>	DB892	25
GERMANIA—			
No, non chiudere gli occhi vaghi	<i>Caruso</i>	DA544	5
No, non chiudere gli occhi vaghi	<i>Caruso</i>	DA543	5
Studenti udite	<i>Caruso</i>	DA543	5
Studenti udite	<i>Caruso</i>	DA544	5
GIOCONDA—			
Cielo e mar!	<i>Caruso</i>	DA547	5
Cielo e mar!	<i>Caruso</i>	DB696	6
Cielo e mar!	<i>Caruso</i>	DB113	6
Suicidio	<i>Destinn</i>	DB223	9
Going to the races	<i>Dan Leno</i>	C545	16
Grand Valse, Op. 10	<i>Tetrazzini</i>	DB530	27
Gregorian and other			12-
Roman Church Records			13
Gioielli della Madonna—See Jewels of the Madonna			

## H

Hairdresser, The	<i>Alfred Lester</i>	C496	16
HAMLET—			
A vos jeux, mes amis	<i>Melba</i>	DB710	19
Ballata d'Ofelia	<i>Tetrazzini</i>	DB543	27
Come il romito fior	<i>Battistini</i>	DB202	3
Comme une pâle fleur	<i>Maurice Renaud</i>	DB857	22
O vin discaccia la tristezza	<i>Battistini</i>	DB202	3
Pâle et blonde	<i>Melba</i>	DB710	19
HÉRODIADE—			
Il est doux, il est bon	<i>Caled</i>	DB162	5
Quand nos jours	<i>Tamagno</i>	DR101	26
Vision fugitive	<i>Maurice Renaud</i>	DB851	22

H

### Alphabetical List of Titles

## SONGS

M

		Record No.	Page			Record No.	Page
Herr, den ich tief	Knüpfer	DB805	15	LOHENGGRIN—			
Home, sweet home	Tetrazzini	DB527	26	Oh! my swan	Sobinoff	DB895	25
Home, sweet home	Patti	03053	21	Sola ne' miei prim' anni	Melba	DB366	18
Hostile Power—Merry	Chaliapine	DB610	6	Song has died away	Sobinoff and Neshdanova	DB895	25
Butterweek	Hempel	DB276	14	Lo Schiavo—Quando nascesti tu	Caruso	DB137	6
Huguenots—O, beau pays	Dan Leno	C545	16	Lolita—Serenade	Caruso	DB696	6
Huntsman, The				Espagnol			
I				LUCIA DI LAMMERMOOR—			
Ideale—Romanza	Caruso	DB129	6	Ardon gl' incensi	Tetrazzini	DB535	27
Il bacio	Selma Kurz	DB499	16	Cruda, funesta smania	Battistini	DB207	3
Il Sceraglio—Che pur aspro al cuore	Frieda Hempel	DB331	14	Quando rapita in estasi	Tetrazzini	DB528	27
I'll sing thee songs of Araby	Edward Lloyd	DB222	17	Regnava nel silenzio	Tetrazzini	DB528	27
				Schon glimmt der Wehrauch	Hempel	DB365	14
				Spargi d'amaro planto	Maria Galvany	DB400	11
J				LUCREZIA BORGIA—			
Jewels of the Madonna	McCormack and Lunn			Vieni, la mia vendetta	Chaliapine	DB403	6
—T'eri un glorio	DK123	18		Di pescatore ignobile	Marconi	052000	17
Jocelyn—Angels guard thee	Michailova	E11	19	Luna Lù	De Lucia	DA335	9
Jolie Fille de Perth—See Judas Maccabæus—Sound an alarm	Fair Maid of Perth. Edward Lloyd	DB222	17				
K				M			
Kathleen Mavourneen Killarney	Patti McCormack	03078 DA552	21 18	MADAM BUTTERFLY—			
				Un bel di vedremo	Geraldine Farrar	DB246	11
				Un bel di vedremo	Destinn	DB647	9
				Magdalen at Michael's Gate	Melba	DB709	19
				Magic Flute—See Flauto Mainacht, Die	Magico. Leopold Demuth	E328	9
				Mandoline	Melba	DB709	19
				Manella mia	Caruso	DB121	6
L				MANON—			
LAKMÉ—				Ah! fuyez douce image	Caruso	DB130	6
Diese Bilder	Slezak	DB828	24	Il sogno (O dolce incanto)	Caruso	52345	6
Lakmé, a shadow dims your glances	Chaliapine	DB617	6	Il sogno	Smirnóff	DB583	25
Sehr ihr des Paria Tochter	Selma Kurz	DB684	16	Je suis seul	Caruso	DB130	6
Lasciati amar	Caruso	DA113	5	O dolce incanto (Il sogno)	Caruso	52345	6
Last rose of summer	Patti	03062	21	O dolce incanto	Smirnóff	DB583	25
Last rose of summer	Tetrazzini	DB527	26	Oh, joyous moment	So. inoff	DB894	25
Lattersang	Henrik Klausen	E325	15	Margarethe—See Faust			
Leise flieher meine Lieder	Leo Slezak	E334	24	Marsellaise, La	Calé	DB162	5
Lenz, Der, Op. 19, No. 5.	Leo Slezak	E334	24	MARTA—			
Let joy abide	Michailova	E185	19	Il mio Lionel	Battistini	DB209	3
Life for the Tsar—	Chaliapine	DB629	7	Like a dream	Evan Williams	DB453	20
They guess the truth				M' apparì tutt' amor	Caruso	DB119	6
LINDA DI CHAMOUNIX—				Masked Ball—See Ballo in Maschera.			
Ambo nati in questa valle	Battistini	DB204	3	Mattinata	Caruso	DA546	5
Buon servo del visconte	Battistini and Moscisca	DB215	3	May Night—Sleep, my beauty	Sobinoff	DB890	25
O luce di quest' anima	Tetrazzini	DB543	27	McGloebell's Men	Dan Leno	B1777	11



		Record No.	Page			Record No.	Page
<b>MEFISTOFELE—</b>				<b>NOZZE DI FIGARO—continued—</b>			
Dai campi, dai prati	<i>Caruso</i>	DA550	5	Deh! vieni, non tardar	<i>Frieda Hempel</i>	DB353	14
Giunto sul passo estremo	<i>Caruso</i>	DA550	5	Voi che sapete	<i>Melba</i>	DB367	19
Lontano, lontano	<i>Clement and Farrar</i>	DB172	7	Voi che sapete	<i>Patti</i>	03051	21
Son lo spirito che nega	<i>Journet</i>	DB897	14	Nun me guardate acchì	<i>De Lucia</i>	DA333	8
<b>Meistersinger —</b> Wie duftet doch der Flieder	<i>Leopold Demuth</i>	DB810	9	<b>O</b>			
<b>MESSIAH—</b>				Oili, oili	<i>De Lucia</i>	DA333	8
Comfort ye, my people	<i>Evan Williams</i>	DB450	29	O sole mio	<i>De Lucia</i>	DA335	9
Every valley shall be exalted	<i>Evan Williams</i>	DB450	29	Old folks at home	<i>Melba</i>	DA337	18
Mia canzone	<i>Caruso</i>	DA548	5	Old folks at home	<i>Patti</i>	03054	21
<b>MIGNON—</b>				On parting	<i>Patti</i>	03063	21
Ah! non credevi tu	<i>De Lucia</i>	DA124	8	<b>OTELLO—</b>			
Connais-tu le pays?	<i>Patti</i>	03083	21	Brindisi (Inaffia l'ugola)	<i>Amato and Setti</i>	DK110	3
Connais-tu le pays?	<i>Sembrich</i>	DB429	24	Esultate! l'orgoglio musulmano	<i>Tamagno</i>	DR100	26
In her simplicity	<i>Sobinoff</i>	DB894	25	Esultate! l'orgoglio musulmano	<i>Tamagno</i>	DS101	26
Titania ist Herabgestiegen	<i>Hempel</i>	DB360	14	Inaffia l'ugola	<i>Amato and Setti</i>	DK110	3
Mira la bianca luna	<i>McCormack and Destinn</i>	DK123	18	Brindisi	<i>Tamagno</i>	DR100	26
<b>MIRELLA—</b>				Niun mi tema	<i>Tamagno</i>	DS100	26
Oh, d'amor	<i>Hempel</i>	DB373	14	Niun mi tema	<i>Tamagno</i>	DA561	5
Oh, d'amor	<i>Tetrazzini</i>	DB703	27	Ora e per sempre addio	<i>Caruso</i>	DA561	5
Mocking bird, The	<i>Dan Leno</i>	B1779	16	Ora e per sempre addio	<i>Tamagno</i>	DR105	26
Mrs. Kelly	<i>Dan Leno</i>	B1779	16	Ora e per sempre addio	<i>Tamagno</i>	DS100	26
Mrs. Le Browning (Sequel to "A Sister to Assist 'Er")	<i>Emmey and Fairbrother</i>	C492	10	Salce, salce	<i>Melba</i>	DB366	18
Muette de Portici—	<i>Frieda Hempel</i>	DB276	14	Our Little Nipper	<i>Albert Chevalier</i>	D375	7
O moment enchanté	<i>Destinn and Gilly</i>	DJ101	9	<b>P</b>			
My Homeland	<i>Albert Chevalier</i>	D373	7	<b>PAGLIACCI—</b>			
My Old Dutch	<i>Dan Leno</i>	B1778	16	Nido di memorie, Un (Prologo)	<i>Battistini</i>	DB239	4
My Pretty Maid	<i>Dan Leno</i>	B1777	16	Prologue (Si può?)	<i>Battistini</i>	DB239	4
My wife's relations				Prologue (Un nido di memorie)	<i>Battistini</i>	DB239	4
<b>N</b>				Si può? (Prologo)	<i>Battistini</i>	DB239	4
Nachtlager von Granada — Fürwahr es ist ein Abenteuer	<i>Leopold Demuth</i>	DB39	9	Vesti la giubba	<i>Caruso</i>	DA546	5
Night	<i>Chaliapine</i>	DB620	7	Per la Patria—Bella Italia	<i>Caruso</i>	DA118	5
Non t'amo più	<i>Caruso</i>	DA548	5	Per valli, per boschi	<i>Battistini</i>	DB209	3
Nordstern—La, la, la	<i>Selma Kurz</i>	DB684	16		<i>Melba and Giliert</i>	DM117	19
<b>NORMA—</b>				<b>PESCATORI DI PERLE—</b>			
Caeta diva che inargenti	<i>Patti</i>	03082	21	Au fond du temple saint	<i>Journet and Clement</i>	DK105	15
Cavatina	<i>Patti</i>	03082	21	Brahma, gran Dio	<i>Tetrazzini</i>	DB544	27
Ite sul colle, o Druidi	<i>Chaliapine</i>	DB106	6	Del tempio al limitar	<i>Caruso and Ancona</i>	DK116	6
Not a little autumn rain	<i>Chaliapine</i>	DB622	7	In the bright moonlight	<i>Sobinoff</i>	DB896	25
Now let us depart	<i>Chaliapine</i>	DB108	6	Mi par d'udir ancora Non hai compreso	<i>Smirnoff</i>	DB583	25
<b>NOZZE DI FIGARO—</b>					<i>De Lucia and Huguet</i>	DB570	9
Oh scave zemretto	<i>Eames and Sembrich</i>	DK121	10	Siccome, un di caduto	<i>Tetrazzini</i>	DB544	27
				Thou did'st not understand	<i>Sobinoff and Neshdanova</i>	DB896	25

		Record No.	Page		Record No.	Page
Pique Dame—Oviens, mon doux berger	<i>Destinn and Duchêne</i>	<b>DK105</b>	10	S		
Plaisir d'amour	<i>Emma Calvé</i>	<b>DB124</b>	5	Samson and Dalilah— <i>Tamagno</i>	<b>DR101</b>	26
Pour un baiser	<i>Caruso</i>	<b>DA118</b>	5	Figli miei		
Pourquoi donc se taisent	<i>Chaliapine</i>	<b>DB629</b>	7	Scene-shifter's Lament	<i>Alfred Lester</i>	<b>C457</b> 16
Prinz Eugen, der edle Ritter	<i>Knüpfer</i>	<b>D808</b>	15	Scordame (Forget me)	<i>Caruso</i>	<b>DA608</b> 5
PROPHET—				SEGRETO DI SUSANNA—		
In elnes Domes	<i>Leo Slezak</i>	<b>D828</b>	24	Il dolce idillio	<i>Farrar and Amato</i>	<b>DK124</b> 11
wunderbau				Via! così non mi	<i>Geraldine Farrar</i>	
Re del cielo	<i>Tamagno</i>	<b>DR104</b>	26	lasciate		<b>DA211</b> 10
Sopra Berta l'amor	<i>Tamagno</i>	<b>DR104</b>	26	Semiramide — Bel	<i>Tetrazzini</i>	<b>DB537</b> 27
mio				raggio lusinghier		
Pur dieesti	<i>Patti</i>	<b>03052</b>	21	Senza Nisciuno	<i>Caruso</i>	<b>DA618</b> 5
PURITANI—				Serenata, La (Tosti)	<i>Patti</i>	<b>03079</b> 21
Suoni la tromba	<i>Journet and Amato</i>	<b>DK110</b>	15	Serse—Bois de lent	<i>Chas. Gilbert</i>	<b>DB274</b> 12
Vien', diletto	<i>Frieda Hempel</i>	<b>DB296</b>	14	oubli		
R				Si mes vers avalent	<i>Melba</i>	<b>DB361</b> 18
Raphael—My heart	<i>Sobinoff</i>	<b>DB893</b>	25	Si vous n'avez rien	<i>Patti</i>	<b>03060</b> 21
trembles				Simon the Cellarer	<i>Sir Chas. Santley</i>	<b>E82</b> 23
REINE DE SABA—				Sister to Assist 'Er	<i>Emney and Fair-</i>	
Lend me your aid	<i>Edward Lloyd</i>	<b>D821</b>	16	brother	<i>Sobinoff</i>	<b>C492</b> 10
Lockruf	<i>Selma Kurz</i>	<b>DB498</b>	16	Snow Maiden—Joyous		<b>DB890</b> 25
Requiem—Ingemisco	<i>Evan Williams</i>	<b>DB458</b>	29	day departs	<i>Battistini</i>	<b>DB214</b> 3
Restaurant Episode	<i>Alfred Lester</i>	<b>C496</b>	16	Soir, Le	<i>Williams</i>	<b>DB445</b> 29
Rheingold — Abendlich	<i>van Rooy</i>	<b>D809</b>	23	Song that reached my		
strahlt				heart		
RIGOLETTO—				SONNAMBULA—		
Caro nome	<i>Sembrich</i>	<b>DB431</b>	24	Ah! non credea	<i>Patti</i>	<b>03084</b> 21
Donna e mobile	<i>Caruso</i>	<b>DA561</b>	5	mirarti		
E il sol dell' anima	<i>De Lucia and Huguet</i>	<b>DB368</b>	9	Ah! non credea	<i>Tetrazzini</i>	<b>DB533</b> 27
Gleich sind wir	<i>Leopold Demuth</i>	<b>D812</b>	9	mirarti	<i>Tetrazzini</i>	<b>DB533</b> 27
beide				Ah! non giunge		
O mia Gilda	<i>Battistini and</i>	<b>DB204</b>	3	uman		
Parl siamo	<i>Moscisca</i>	<b>DB502</b>	23	STABAT MATER—	<i>Evan Williams</i>	<b>DB458</b> 29
Parmi veder le	<i>Ruffo</i>	<b>DB126</b>	6	Cujus animam	<i>Gadski</i>	<b>DB660</b> 11
lagrime	<i>Caruso</i>			Inflammatus	<i>Ben Davies</i>	<b>D100</b> 8
Piangi! piangi	<i>Galvany and Ruffo</i>	<b>DB177</b>	11	Star of Bethlehem	<i>Tetrazzini</i>	<b>DB542</b> 27
fanciulla				Stella del Nord—La,		
Teurer Name!	<i>Frieda Hempel</i>	<b>DB272</b>	13	la, la	<i>Michailova</i>	<b>E185</b> 19
Robin Adair	<i>Patti</i>	<b>03059</b>	21	Stormy breezes	<i>Clara Butt</i>	<b>03223</b> 5
ROBERTO IL DIAVOLO—				Summer Night, A		
Donne, ché riposate	<i>Chaliapine</i>	<b>DB106</b>	6	TALES OF HOFFMANN—		
Rovine son queste	<i>Chaliapine</i>	<b>DB106</b>	6	Barcarolle	<i>Scotti and Farrar</i>	<b>DJ102</b> 24
Roman Church Records			12,	Belle nuit, ô nuit d'	<i>Scotti and Farrar</i>	<b>DJ102</b> 24
Romance	<i>Melba</i>	<b>DB709</b>	19	amour (Barcarolle)		
ROMEO ET JULIETTE—				Oiseaux dans la	<i>Frieda Hempel</i>	<b>DB352</b> 14
Allons! jeunes gens!	<i>Plançon</i>	<b>DA542</b>	21	charmille		
Ange adorable	<i>Clement and Farrar</i>	<b>DB172</b>	7	TANNHÄUSER—		
Je veux vivre	<i>Melba</i>	<b>DB367</b>	19	Allor che tu colli' estro	<i>Battistini</i>	<b>DB126</b> 3
Nella calma	<i>Tetrazzini</i>	<b>DB542</b>	27	Tempest rages	<i>Chaliapine</i>	<b>DB622</b> 7
Rosalinda—Pastorale	<i>Tetrazzini</i>	<b>DB691</b>	27	Thais—D'acqua	<i>Battistini and Janni</i>	<b>DB215</b> 3
Rosenkavalier — Kann	<i>Hempel</i>	<b>DB373</b>	14	aspergini	<i>Clara Butt</i>	<b>03222</b> 5
nich auch				Three fishers went sail-		
Russalka — Unwillingly	<i>Sobinoff</i>	<b>DB893</b>	25	ing		
to these sad shores				To Anthea	<i>Sir Chas. Santley</i>	<b>2-2864</b> 23
				To Mary	<i>Ben Davies</i>	<b>D100</b> 8
				Tom der Reimer	<i>Paul Knüpfer</i>	<b>D807</b> 11



		Record No.	Page			Record No.	Page
<b>TOSCA—</b>				<b>V</b>			
E lucevan le stelle	<i>Caruso</i>	DA547	5	<b>VALKYRIE—</b>			
Vissi d'arte	<i>Geraldine Farrar</i>	DB246	11	Wotan bids farewell	<i>Whitehill</i>	DB440	23
Vissi d'arte	<i>Melba</i>	DB702	19	Wotan kisses	<i>Whitehill</i>	DB440	23
Tower of London, The	<i>Destinn</i>	DB223	9	Brünnhilde			
	<i>Dan Leno</i>	B1778	16	Vicar of Bray	<i>Sir Chas. Santley</i>	E82	23
<b>TRAVIATA—</b>				Village Fire Brigade	<i>Alfred Lester</i>	C197	16
Ah! fors' e lui	<i>Frieda Hempel</i>			Vogel im Walde, Der	<i>Selma Kurz</i>	DA408	16
		DB294	14				
Di Provenza li mar	<i>De Luca</i>	DB219	8	<b>W</b>			
Parigi, o cara	<i>De Lucia and</i>	DB368	9				
	<i>Huguet</i>			Wanderer, Der	<i>Paul Knüpfer</i>	D807	15
Sempre libera degg'io	<i>Hempel</i>	DB272	13	Wedding, The	<i>Destinn and Gilly</i>		
Folleggiare					<i>DJ101</i>	9	
Tristan and Isolde—	<i>Gadski</i>	DB660	11	Werther—Why waken	<i>Sobinoff</i>	DB891	23
Mild und leise				me?			
Triste ritorno—	<i>Caruso</i>	DB140	6	Who is Sylvia?	<i>Emma Eames</i>	DB430	10
Romanza				Who'll marry me?	<i>Maurice Farkoa</i>		
<b>TROVATORE—</b>						E324	10
Ah! che la morte,	<i>Caruso and Alda</i>	DK119	6	Wieder möcht' ich dir	<i>Leopold Demuth</i>	E323	9
(Miserere)				begegnen			
Ah! che la morte	<i>Martinelli and</i>	DB333	17	<b>WILLIAM TELL—</b>			
ognora (Miserere)	<i>Destinn</i>	DB112	5	Ah! Matilde	<i>Martinelli and</i>		
Ah! sì, ben mio coll'	<i>Caruso</i>	DB333	17		<i>Journet</i>	DK120	18
essere	<i>Martinelli</i>			Corriam, corriamo	<i>Tamagno</i>	DR103	26
Ah! sì, ben mio coll'				O muto asil	<i>Tamagno</i>	DR103	26
essere				Resta immobile	<i>Battistini</i>	DB189	3
Al nostri monti	<i>Caruso and</i>	DK119	6	Troncar suoi di quell'	<i>Martinelli, De Luca</i>		
ritorneremo	<i>Schumann-Heink</i>	DK105	26	empio	<i>and Mardones</i>	DK120	18
Deserto sulla terra	<i>Tamagno</i>	DA462	23	Within a mile of	<i>Patti</i>	03064	21
Di geloso amor	<i>Ruffo, Fosca and</i>	DA113	5	Edinboro' town			
sprezzato	<i>Ischierdo</i>	DR102	26	Wo du hingehst	<i>Paul Knüpfer</i>	D805	15
Di quella pira	<i>Caruso</i>			Wot vur do ee luv Oi?	<i>Albert Chevalier</i>	D375	7
Di quella pira	<i>Tamagno</i>						
Miserere (Ah! che la	<i>Caruso and Alda</i>	DK119	6				
morte)							

Alphabetical  
List of Titles

## INSTRUMENTAL

BANDS AND ORCHESTRAS		Record No.	Page	BANDS AND ORCHESTRAS		Record No.	Page
BERLIN PHILHARMONIC ORCHESTRA—				LONDON SYMPHONY ORCHESTRA—			
Fifth Symphony, C Min., Op. 67—				Egmont Overture, <i>Nikisch</i> D814 20			
Andante	<i>Nikisch</i>	D89	20	Op. 84			
1st Mvt.	<i>Nikisch</i>	D90	20	Freischütz Overture	<i>Nikisch</i>	D817	20
Scherzo	and <i>Nikisch</i>	D91	20	Hungarian Rhapsody, No. 1 in F,	<i>Nikisch</i>	D816	20
Finale, Pts. 1				Pts. 1 and 2			
and 2				Hungarian Rhapsody, Pt. 3	<i>Nikisch</i>	D815	20
Finale, Pts. 3	<i>Nikisch</i>	D92	20	Marriage of Figaro Overture	<i>Nikisch</i>	D815	20
and 4				Oberon Overture	<i>Nikisch</i>	D818	20
God Bless the Prince of Wales	<i>Coldstream Gds. Bd.</i>	RD887	2				
God Save the King	<i>Coldstream Gds. Bd.</i>	RE284	1				
Home, sweet home	<i>Coldstream Gds. Bd.</i>	RE284	1				

PIANO

		Record No.	Page			Record No.	Page
Au Printemps	<i>Edvard Grieg</i>	D803	13	MAZURKAS—			
Aufschwung	<i>Padereuski</i>	DB376	20	A Min.	<i>Padereuski</i>	DB604	20
Ballade, Op. 47, A Flat	<i>De Pachmann</i>	D262	20	Op. 50, No. 2	<i>De Pachmann</i>	E80	20
Berceuse (Chopin)	<i>Padereuski</i>	DB601	20	Op. 59, No. 3	<i>De Pachmann</i>	E80	20
Campanella, La	<i>Padereuski</i>	DB376	20	Minuet in G	<i>Padereuski</i>	DB604	20
Cracovienne Fantas- tique	<i>Padereuski</i>	DB683	20	NOCTURNES—			
Des Abends	<i>Padereuski</i>	DB601	20	F Maj., Op. 15,	<i>De Pachmann</i>	D263	20
				No. 1			
				G Maj., Op. 37,	<i>De Pachmann</i>	D263	20
				No. 2			
ETUDES—				Op. 15, No. 2	<i>Padereuski</i>	DB598	20
Nos. 1 and 2, Op. 25	<i>Padereuski</i>	DB649	20	Polonaise, Op. 40, No. 1	<i>Padereuski</i>	DB590	20
C Maj., Op. 10, No. 7	<i>Padereuski</i>	DB664	20	Prophet Bird	<i>De Pachmann</i>	D265	20
C Min., Op. 10, No. 12	<i>Padereuski</i>	DB664	20	Reflets dans l'eau	<i>Padereuski</i>	DB590	20
C Sharp Min.	<i>Padereuski</i>	DB664	20	Réverie à Bldah	<i>Saint-Saëns</i>	DB705	23
E Maj., Op. 10, No. 3	<i>Padereuski</i>	DB662	20	Spinning Song, Op. 67,	<i>De Pachmann</i>	D265	20
E Min., Op. 10, No. 12	<i>De Pachmann</i>	D835	20	No. 4, C Major			
E Min., Op. 25 No. 5.	<i>De Pachmann</i>	D262	20	Sprung Song, Op. 62	<i>De Pachmann</i>	D265	20
F Min.	<i>Padereuski</i>	DB662	20	Suite Algérienne	<i>Saint-Saëns</i>	DB704	23
Filuse, La, Op. 157,	<i>De Pachmann</i>	D835	20	VAISES—			
No. 2				Caprice	<i>Padereuski</i>	DB598	20
Hunting Song, Op. 19,	<i>Padereuski</i>	DB649	20	A Flat, Op. 34, No. 1	<i>Padereuski</i>	DB585	20
No. 3				C Sharp Min., Op. 64	<i>Padereuski</i>	DB585	20
Maiden's Wish	<i>Padereuski</i>	DB683	20	Venetian Gondola	<i>De Pachmann</i>	D265	20
				Song			
				Op. 30, No. 6			
				F Sharp Min.			

VIOLIN

Allegretto	<i>Kreisler</i>	DB488	15	Mazurka, Op. 26	<i>Maud Powell</i>	DA551	21
Bee, The	<i>Maud Powell</i>	DA551	21	Menuet	<i>Maud Powell</i>	DB656	22
Bourrée	<i>Maud Powell</i>	DA656	22	Minute Waltz	<i>Maud Powell</i>	DA551	21
Canzonetta	<i>Kubelik</i>	DB490	16	Musette	<i>Maud Powell</i>	DB642	22
Chanson Louis XIII	<i>Kreisler</i>	DB479	15	Pavane	<i>Kreisler</i>	DB479	15
Concerto No. 2, Op. 22	<i>Maud Powell</i>	DB656	22	Prélude (Bach)	<i>Sarasate</i>	E183	23
Elegie, Song of	<i>Maud Powell</i>	DB642	22	Romance	<i>Kubelik</i>	DB490	16
Mourning				Souvenir	<i>Kubelik</i>	DB496	16
Hungarian Dance in	<i>Joachim</i>	D803	14	Tarantelle	<i>Sarasate</i>	E183	23
D Min.				Twilight	<i>Maud Powell</i>	DB642	22
Largo (Serse)	<i>Kreisler</i>	DB488	15	Zigeunerweisen	<i>Kubelik</i>	DB496	16
Liebesfreud	<i>Kreisler</i>	DB479	15	Zigeunerweisen, Op. 20	<i>Sarasate</i>	E329	23
Maiden's Wish	<i>Maud Powell</i>	DB642	22				

VIOLIN AND PIANO

Déluge, Le—Prelude,	<i>Willmaume and</i>			Elegie, Op. 143	<i>Willmaume and</i>		
Op. 45	<i>Saint-Saëns</i>	DB705	23		<i>Saint-Saëns</i>	DB704	23



	Record No.	Page		Record No.	Page
Actors' Benevolent Fund, Speech	<i>Cyril Maude</i> D872	18	Labour and Capital, Speech	<i>President W. H. Taft</i> D823	25
Adrift on an ice-floe	<i>Dr. Grenfell</i> D876	13	Land and Labour, Speech	<i>Rt. Hon. J. C. Wedgwood</i> D831	21
American Soldiers, &c., Burial Address	<i>Warren G. Harding</i> D864	13	Limitation of Armaments, Address	<i>Warren G. Harding</i> D864	13
American Thanksgiving Day, Celebration of	<i>Hon. J. M. Beck</i> D366	4	Macbeth, Speech	<i>Arthur Bouchier</i> D872	4
Armistice Night Speech, Nov. 11, 1927	<i>H.R.H. The Prince of Wales</i> RB2628	2	Mailed	<i>Alexander Moissi</i> DB808	19
Au den Mond	<i>Alexander Moissi</i> DB513	19	Mansion House Speech	<i>H.E. M. Venizelos</i> E163	28
Bells, The	<i>Rev. Canon Fleming</i> E159	11	Merchant of Venice—Quality of Mercy	<i>Ellen Terry</i> 2-3535	26
Budget Speech (1909)	<i>Earl of Oxford and Asquith</i> D879	3	Mercy to Animals, Speech	<i>Hon. Stephen Coleridge</i> D837	8
Budget Speech (1909)	<i>Rt. Hon. W. Churchill</i> D879	7	Message to boys and girls of British Empire	<i>Earl of Meath</i> D837	18
Budget Speech (1909)	<i>Rt. Hon. D. Lloyd George</i> D881	17	My Camp—Its Purpose	<i>H.R.H. The Duke of York</i> RC18J4	2
Carillon (Cammaerts' poem "Sing, Belgians, sing")	<i>Henry Ainley</i> D177	2	NATIONAL SERVICE ADDRESS—		
Causes of the War—Speech of the late Earl of Oxford and Asquith	<i>Arthur Bouchier</i> D866	4	Pts. 1 and 2	<i>Earl Roberts, V.C.</i> D867	22
Charge of Light Brigade	<i>Rev. Canon Fleming</i> E160	11	Pts. 3 and 4	<i>Earl Roberts, V.C.</i> D868	22
Charge of Light Brigade	<i>Lewis Waller</i> E164	28	Pts. 5 and 6	<i>Earl Roberts, V.C.</i> D869	22
Dash for South Pole	<i>Sir Ernest Shackleton</i> D877	24	Naval Conference Speech, Jan., 1930	<i>His Majesty King George V</i> RB3.90	1
Democratic Principles, Speech	<i>President Wilson</i> D824	20	Naval Conference Speech, Jan., 1930	<i>Rt. Hon. J. Ramsay MacDonald, M.P.</i> B3803-4	17
Discovery of North Pole, Speech	<i>Comm. R. E. Peary</i> D877	21	Navy, Speech	<i>Capt. E. G. Pretymann</i> D882	16
Education, Speech on Empire Day Messages	<i>Cardinal Bourne</i> E158	4	Navy, The, Speech	<i>Lord Lee</i> E165	16
Empire Movement, Speech	<i>T.R.H. King George and Queen Mary</i> RE284	1	Novemberwind	<i>Alexander Moissi</i> DB541	19
Farmer, The, Speech	<i>Earl of Meath</i> D836	18	Phèdre	<i>Sarah Bernhardt</i> E326	4
Farmer and Business Man	<i>President Wilson</i> D824	29	Prometheus	<i>Alexander Moissi</i> DB519	19
Faust—Monolog	<i>President Roosevelt</i> D825	22	Räuber—	<i>Alexander Moissi</i> DB541	19
"For Every Day," Thoughts from the book	<i>Alexander Moissi</i> DB513	19	Traumerzählung	<i>Sir C. Wakefield</i> E333	28
General Election Speech (1918)	<i>Count Tolstoy</i> E158	27	Recruiting Speech	<i>Sir H. B. Tree</i> E163	27
General Election Speech (1918)	<i>Rt. Hon. W. Churchill</i> D380	7	Richard II—Soliloquy on death of Kings	<i>Sarah Bernhardt</i> E326	4
General Election Speech (1918)	<i>Rt. Hon. J. R. Clynes, M.P.</i> D380	8	Samaritaine, La	<i>Neilson, Terry, Kendrick and Cherry</i> E160	19
Hamlet — Hamlet's soliloquy on death	<i>Rt. Hon. G. H. Roberts</i> D383	22	Scarlet Pimpernel	<i>Alexander Moissi</i> DB808	19
Hamlet—Monolog	<i>Sir H. B. Tree</i> E162	27	Schlaflied für Mirjam	<i>H.R.H. The Prince of Wales</i> RD887	2
Henry IV—Falstaff's speech on honour	<i>Alexander Moissi</i> DB519	19	Sportsmanship	<i>Miss C. Pankhurst</i> 01016	21
Henry V at Harfleur	<i>Sir H. B. Tree</i> E161	27	Suffrage for Women, Speech	<i>President Wilson</i> D820	20
Home Rule, Speech	<i>Lewis Waller</i> E164	28	Tariff, Speech	<i>Viscount Long</i> D383	17
Julius Caesar—Antony's Lament	<i>Viscount Long</i> E165	17	Termination of Hostilities, Speech	<i>Sir W. Treloar</i> E333	28
Labour, Speech	<i>Sir H. B. Tree</i> E161	27	Treloar Cripples' Home, Appeal	<i>Sir H. B. Tree</i> E162	27
	<i>President Wilson</i> D820	29	Trilby — Svengali mesmerises Trilby	<i>Arthur Roberts</i> E324	22
			Where's the Count?—Trial by Jury	<i>President W. H. Taft</i> D823	25
			Who are the People? Speech	<i>President Roosevelt</i> D825	22
			Why the Trusts and Bosses		

## MISCELLANEOUS

Gas Shells Bombardment

09308

12 | Hunting Calls *Rt. Hon. Viscount Gaiway* D376 11  
Nightingale Record B390 19



# Records of Unique and Historic Interest

## HIS MAJESTY KING GEORGE V AND HER MAJESTY QUEEN MARY

When the Gramophone Company recorded the voices of the King and Queen at Buckingham Palace, one of the highest ambitions of all loyal associates of "His Master's Voice" was realised.

During the Great War the Gramophone Company's factories at Hayes were frequently visited by Their Majesties and various members of the Royal Family, who evinced a very practical and lively interest in this, one of the first great industrial plants to be adapted to the manufacture of munitions of war.

That they should have been selected for so high an honour as to be the means of presenting to every member of our vast Empire the opportunity of hearing Their Majesties' own voices is a proud and fitting tribute to the Company's standing in the talking-machine world. But the fact that the gramophone has been chosen by Their Majesties as the channel of their first direct communication with their people is an honour in which the entire gramophone world participates, for it is one of the marvels of the present mechanical age that less than twenty years have elapsed since the talking-machine was still regarded as a scientific toy. The Royal record has now definitely established the erstwhile plaything as an instrument of historic importance and unbounded possibilities. Incidentally the record is one which reflects great credit upon the recording department of the Gramophone Company. It is a delightful and faithful reproduction of Their Majesties' voices, to which no loyal subject will listen without a thrill of pride and affection.

The messages recorded are characteristic of both Their Majesties—simple, kindly, human utterances that will touch the heart of the Empire through all time, and both are feelingly spoken with great earnestness and much charm. Through the gramophone the King speaks to his young subjects just as one can imagine he must have talked to his own children, with the tender solicitude of a wise parent who has brought up his own fine boys and girls to "play the game" of the great Empire.

The record of the Queen radiates a very human understanding. It is just such a message as every good mother would wish her child to hear, and to carry in memory through life—a message of home, and all its significance to the British Empire, spoken right from the heart of the first lady in the land to every one of her loyal subjects.

In selecting "His Master's Voice" for the distinguished task of distributing this historic record, Their Majesties have accorded the Company high honour. In perpetuating the voices of our beloved King and Queen "His Master's Voice" has set yet a further seal upon its supremacy.

- |                  |  |      |
|------------------|--|------|
| RE284<br>Special | Empire Day Messages to Boys and Girls of British Empire (recorded at Buckingham Palace)  | 1923 |
|                  | Empire Day Record—"God Save the King" and "Home, sweet Home" (arr. Lieut. R. G. Evans)—Coldstream Guards Band, conducted by Lieut. R. G. Evans | 1923 |

## HIS MAJESTY KING GEORGE V

It was fitting that the first public utterance of H.M. The King since his illness should coincide with an occasion of great international significance. Delegates of five nations listened to the speech. Millions of people throughout the world heard it at the same time by radio. Simultaneously it was the privilege of "His Master's Voice" to carry out the most brilliant recording achievement of modern times. Twice during the same evening the record was broadcast, thus re-creating most vividly the actual speech for those who were unable to hear it during the morning.

His Majesty has graciously signified his willingness for the record to be issued, and this striking souvenir of the momentous Five-Power Naval Conference is now on sale at all "His Master's Voice" accredited dealers.

- |                   |  |      |
|-------------------|--|------|
| RB3290<br>Special | H.M. The King's Speech at the Opening of the Five-Power Naval Conference on January 21st, 1930. Parts 1 and 2 (Recorded in the Royal Gallery of the House of Lords) (78) | 1930 |
|-------------------|--|------|

The Gramophone Company, Ltd., will hand their profits arising from the sale of this record to the British "Wireless for the Blind" Fund, which has been nominated for this purpose by H.M. The King.

## H.R.H. THE PRINCE OF WALES

The popularity of the Prince of Wales is world-wide and world-renowned. It forms one of the strongest links in the chain of Empire to-day, and promises to prove a salient factor in the future peace of nations.

Popularity is no easy quality to define; it is as elusive as spontaneous, and is, perhaps, of all emotions the most sincere.

The popularity of the Prince is the culmination of many and varied characteristics, not least among which is his infallible instinct for the adequate, for he possesses to a marked degree the rare attribute always to say, and to do, the right thing at the right time, and to do it well.

DA and DR (10-inch Red)  
Pink (Patu)—one-sided

E (10-inch Black)  
DM (12-inch Pale Green)

D (12-inch Black)  
DK (12-inch Buff)

C (12-inch Plum)  
DJ (10-inch Buff)

LABELS—B (10-inch Plum)  
DB and DS (12-inch Red)

# Ai "His Master's Voice" Records—Catalogue No. 2

## H.R.H. THE PRINCE OF WALES—Continued

When the Prince chose Sportsmanship as the subject of his trenchant appeal on behalf of his unfortunate comrades of the Great War, he chose not only the subject that would have the widest appeal throughout the British Empire, but one for which he stands as the greatest living symbol to the entire nation. When he selected the gramophone as the channel of communication with his future subjects he insured an unrivalled method of reaching his public. His further choice of THE GRAMOPHONE COMPANY, LTD., to produce and distribute his appeal was the crowning example of his thoroughness, for the popularity of "His Master's Voice" is second only to that of the Prince. Wherever the Union Jack flies, the symbol of "His Master's Voice," the best-known trade mark in the world, is to be found, and because the British nation has proved itself to be a nation of true Sportsmen, it is reasonable to conclude that the appeal which our Sportsman Prince makes will meet with the ready response it so richly deserves.

- |         |   |   |      |
|---------|---|---|------|
| RD887   | { | "Sportsmanship"   | 1924 |
| Special |   | "God Bless the Prince of Wales" Introducing the Regimental Marches of the Household Brigade—Coldstream Guards Band, conducted by Lieut. R. G. Evans | 1924 |
| RB2628  | { | Speech on Armistice Night, Nov. 11th, 1927. Recorded at the "Daily Express" Remembrance Festival, Royal Albert Hall, London (78)                    | 1927 |
| Special |   |   |      |

## H.R.H. THE DUKE OF YORK

Some years ago, as an experiment, H.R.H. The Duke of York inaugurated his annual Camp at New Romney. His idea was to give lads brought up in widely different surroundings an opportunity of mixing together on an equal footing, of exchanging ideas, getting to know each other, and in this intimate and informal manner to realise the ideals of Leadership and Service. The Camp has been a great and unqualified success, and H.R.H. is anxious that the movement should be extended. He explains his aims in this record "My Camp—Its Purpose."

On the reverse side of the record is given an impression of one of the jolly sing-songs at the Camp itself.

This record was made at the Camp by "His Master's Voice" Mobile Recording Apparatus.

All who are interested in youth and its problems in education or in social science should make a point of hearing it.

- |         |   |   |      |
|---------|---|---|------|
| RC1804  | { | My Camp—Its Purpose (78)  | 1930 |
| Special |   | Dashing away with the smoothing iron; (b) On Ilkley Moor; (c) Widdicombe Fair; (d) Loch Lomond; (e) Here's a Health; (f) Camp Call (78) | 1930 |
|         |   | H.R.H. The Duke of York's Camp  |      |
|         |   |   |      |

The Gramophone Company, Ltd., will hand their profits arising from the sale of this record to the Industrial Welfare Society, which has been nominated for this purpose by His Royal Highness.

## AINLEY, HENRY, Actor

During the war Mr. Henry Ainley's recitation of Cammaerts' poem "Carillon" (with Elgar's incidental music) was a feature of many concerts of a patriotic character.

- |      |   |   |       |
|------|---|---|-------|
| D177 | { | Carillon, Pts. I and II—"Sing, Belgians, Sing" (translation of Cammaerts' poem "Chantons, Belges, chantons") (Played by Symphony Orchestra, cond. by Sir Edward Elgar) (78) | Elgar |
|      |   |   | 1915  |

## ALDA, FRANCES, Soprano—See also General Catalogue

Frances Alda was born at Christchurch, New Zealand. She was trained under Madame Marchesi, and made her début at the Opéra Comique in Paris, 1904.

- |       |   |  |       |
|-------|---|--|-------|
| DK119 | { | Duet with CARUSO—Ah! che la morte (Miserere)—"Trovatore" (in Italian with chorus) (above 78) | Verdi |
|       |   | CARUSO AND SCHUMANN—HEINK  |       |
|       |   | Ai nostri monti ritorneremo—"Trovatore" (in Italian) (above 78)                              | Verdi |

## AMATO, PASQUALE, Baritone—See also General Catalogue

Born at Naples in 1878, and made his début there in 1900. Sang at Covent Garden in 1904 and later in America, where his magnificent vocal and histrionic powers have won him great popularity.

- |       |   |   |           |
|-------|---|---|-----------|
| DK101 | { | Duet with JOURNET—À votre santé! (Scène des épées)—"Faust" (in French with chorus) (78) | Gounod    |
|       |   | Duet with MATZENAUER—Ah! l'alto ardor—"Favorita" (in Italian) (78)                      | Donizetti |



# Records of Unique and Historic Interest Am

## AMATO, PASQUALE, Baritone—Continued

DK107	Duet with FARRAR— <i>Si tu m'aimes, Carmen</i> —“ <i>Carmen</i> ” (in <i>French with chorus</i> ) (78) Bizet 1919	DA and DR (10-inch Red) Pink (Fatti)—one-sided
	FARRAR AND MARTINELLI	
DK110	<i>Je t'aime encore</i> —“ <i>Carmen</i> ” (in <i>French with chorus</i> ) (78) Bi- et 1919	
	Duet with JOURNET— <i>Suoni la tromba, e intrepido</i> —“ <i>Puritani</i> ” (in <i>Italian</i> ) (78) Bellini 1912	
	Duet with SETTI— <i>Inaffia l'ugola!</i> (Brindisi)—“ <i>Otello</i> ” (in <i>Italian</i> ) (78) Verdi 1912	
DK124	Duet with FARRAR— <i>Il dolce idillio</i> —“ <i>Segreto di Susanna</i> ” (in <i>Italian with chorus</i> ) (78) Wolf-Ferrari 1913	
	FARRAR AND JADLOWER	
	<i>Il cor nel contento</i> —“ <i>Donne Curiose</i> ” (Italian) (78) Wolf-Ferrari 1913	

## ASQUITH, THE RIGHT HON. H. H., M.P. (THE EARL OF OXFORD AND ASQUITH) (1852–1928)

One of the outstanding figures in the political world, as a great Liberal statesman, for the last thirty years, Lord Oxford began his career with a brilliant scholastic record. As head of the Government it fell to his lot in 1914 to take one of the most fateful steps in the history of the country, the declaration of war against Germany. During 1914 he was for a short time, until Lord Kitchener's acceptance of that post, his own War Minister. He was created a peer in 1925, and resigned the leadership of the Liberal Party in October, 1928.

D379	“Budget,” Speech (Made for the Budget League, 1909) (above 78) 1909	E (10-inch Black) DM (12-inch Pale Green)
	RT. HON. WINSTON CHURCHILL, M.P. “Budget,” Speech (Made for the Budget League, 1909) (above 78) 1909	

## BATTISTINI, MATTIA, Baritone (1857–1928)—See also General Catalogue

Born in 1857 in Italy and died in November, 1928. One of the most perfect exponents of the art of *bel canto* ever before the public. His long career was one series of triumphs.

DB189	<i>Resta immobile</i> —“ <i>Guglielmo Tell</i> ” (in <i>Italian</i> ) (78) Rossini 1912	D (12-inch Black) DK (12-inch Buff)
	<i>Su queste rose</i> —“ <i>Dannazione di Faust</i> ” (Italian) (78) Berlioz 1908	
DB196	<i>Allor che tu coll' estro</i> —“ <i>Tannhäuser</i> ” (in <i>Italian</i> ) (above 78) Wagner 1911	
	<i>O santa medaglia</i> —“ <i>Faust</i> ” (in <i>Italian</i> ) (78) Gounod 1911	
	<i>Alla vita che t'arride</i> —“ <i>Ballo in Maschera</i> ” (in <i>Italian</i> ) (78) Verdi 1907	
DB198	Duet with EMILIA CORSI— <i>Vieni meco, sol di rose</i> —“ <i>Ernani</i> ” (Italian with chorus) (78) Verdi 1907	
	<i>Eri tu che macchiavi quell' anima</i> —“ <i>Ballo in Maschera</i> ” (in <i>Italian</i> ) (below 78) Verdi 1908	
DB200	Duet with SILLICH— <i>Lo vedremo, o veglio audace</i> —“ <i>Ernani</i> ” (in <i>Italian</i> ) (78) Verdi 1908	
	<i>Come il romito fior</i> —“ <i>Amleto</i> ” (in <i>Italian</i> ) (78) Thomas 1911	
DB202	<i>O vin discaccia la tristezza</i> —“ <i>Amleto</i> ” (in <i>Italian with chorus</i> ) (above 78) Thomas 1911	
DB204	<i>Ambo nati in questa valle</i> —“ <i>Linda di Chamounix</i> ” (in <i>Italian</i> ) (78) Donizetti 1912	C (12-inch Plum) DJ (10-inch Buff) LABELS—B (10-inch Plum) DB and DS (12-inch Red)
	Duet with MOSCISCA— <i>O mia Gilda!</i> —“ <i>Rigoletto</i> ” (in <i>Italian</i> ) (78) Verdi 1912	
DB205	Duet with EMILIA CORSI— <i>Da quel di che t' ho veduta</i> —“ <i>Ernani</i> ” (in <i>Italian</i> ) (78) Verdi 1910	
	Quartet with EMILIA CORSI, COLAZZA and SILLICH— <i>Oh! sommo Carlo</i> —“ <i>Ernani</i> ” (in <i>Italian</i> ) (78) Verdi 1907	
DB207	<i>Cruda, funesta smania</i> —“ <i>L. di Lammermoor</i> ” (Italian) (78) Donizetti 1908	
	<i>O Lisbona, alfin ti miro</i> —“ <i>Don Sebastiano</i> ” (in <i>Italian</i> ) (78) Donizetti 1908	
DB209	<i>Bella Italia</i> —“ <i>Per la Patria</i> ” (in <i>Italian</i> ) (78) Goffredo-Cocchi 1908	
	<i>Il mio Lionel</i> —“ <i>Marta</i> ” (in <i>Italian</i> ) (below 78) Flotow 1908	
DB214	<i>Delizia</i> (in <i>Italian with piano</i> ) (78) Beethoven 1908	
	<i>Le Soir</i> (in <i>French with piano</i> ) (78) Gounod 1908	
DB215	Duet with JANNI— <i>D'acqua aspergimi</i> —“ <i>Thaïs</i> ” (Italian) (78) Massenet 1908	
	Duet with MOSCISCA— <i>Un buon servo del visconte</i> —“ <i>Linda di Chamounix</i> ” (in <i>Italian</i> ) (78) Donizetti 1908	



# Ba "His Master's Voice" Records—Catalogue No. 2

## BATTISTINI, MATTIA, Baritone—Continued

- DB228 { *A tanto amor!*—"Favorita" (in Italian) (below 78) Donizetti 1908  
 Duet with EMILIA CORSI—"Là ci darem la mano!"—"Don Giovanni" (in Italian) (78) Mozart 1907  
 DB239 { *Si può?* (Prologo)—"Pagliacci" (in Italian) (78) Leoncavallo 1908  
 Un nido di memorie (Prologo)—"Pagliacci" (Italian) (78) Leoncavallo 1908

## BECK, THE HON. JAMES M.

The Hon. James M. Beck has held the office of Solicitor-General of the United States. An outspoken advocate in the United States of the cause of the Allies, he came to England in 1916 to make addresses in favour of America's intervention.

This record was made of a speech he delivered a fortnight after the signing of the Armistice, at a banquet at which the Duke of Connaught presided, to celebrate the victory of the Allied cause. The speech is conceived to be a model of oratorical skill and a glowing tribute to the part played by the British Army and Navy in the Great War.

- D366 { *Speech, Conclusion of* (at the Luncheon of The Pilgrims' Club, Nov. 28, 1918)—*Celebration of American Thanksgiving Day* (78) 1918  
 ARTHUR BOURCHIER  
 "Causes of the War"—*Speech of the late Earl of Oxford and Asquith* (78) 1918

## BERNHARDT, SARAH, Actress (1845-1922)

Sarah Bernhardt was one of the greatest actresses the modern stage has ever known. She excelled in tragedy and founded the theatre in Paris which bears her own name. During the height of her career she toured throughout Europe and America, and her death in 1922 was treated as a national calamity by the French Nation.

- E326 { *Phèdre* (Recitation in French) (below 78) Racine 1903  
*La Samaritaine* (Recitation in French) (below 78) Rostand 1903

## BONINSEGNA, CELESTINA, Soprano

One of the finest dramatic sopranos that Italy has produced in our day.

- DB493 { *Madre, pietosa, vergine*—"Forza del Destino" (in Italian with chorus) (below 78) Verdi 1908  
*Pace, pace mio Dio*—"Forza del Destino" (in Italian) (below 78) Verdi 1908

## BOURCHIER, ARTHUR, Actor (1864-1927)—See also General Catalogue

Educated at Eton and Christchurch, Oxford, Arthur Bouchier began his stage career at his Alma Mater, founding the University Dramatic Society there, and playing Shakespearian rôles. His professional début was made in 1889 at Wolverhampton. For some years after Mr. Bouchier became associated with Sir Charles Wyndham at the Criterion Theatre, and of late years had been in management for himself. While on tour in South Africa he contracted pneumonia and died at Johannesburg.

- D366 { "Causes of the War"—*Speech of the late Earl of Oxford and Asquith* (78) 1918  
 THE HON. JAMES M. BECK  
*Speech, Conclusion of* (at the Luncheon of The Pilgrims' Club, Nov. 28, 1918)—*Celebration of American Thanksgiving Day* (78) 1918  
 D372 { *Macbeth, Dagger speech from* (78) Shakespeare 1909  
 CYRIL MAUDE  
*Actors' Benevolent Fund, Speech on behalf of* (78) — 1909

## BOURNE, HIS EMINENCE CARDINAL, Archbishop of Westminster

His Eminence Cardinal Bourne is head of the Roman Catholic hierarchy in Great Britain. Cardinal Bourne has taken a leading part in educational matters in this country.

- E158 { "Education," *Speech on* (below 78) 1907  
 COUNT LEO TOLSTOY  
 "For Every Day," *Thoughts from the book* (spoken) (above 78) 1907

**BUTT, DAME CLARA, Contralto**—See also General Catalogue

Born at Southwick, Sussex, and trained at the Royal College of Music. Has made innumerable concert tours throughout England and English-speaking countries. Appeared in Opera (Orfeo and Eurydice) at Covent Garden in 1920.

The two records given here are of songs which Dame Clara Butt has featured at her concerts for many years. Her interpretations of them have become classic.

These Records are 12-inch single-sided, Dark Blue Label.

03222	Three fishers went sailing (with piano) (78)	Hullah	1910
03223	A Summer Night (with piano and 'cello) (78)	Goring Thomas	1910

**CALVÉ, EMMA, Mezzo-Soprano**

Calvé, the inimitable impersonator of "Carmen," was born in Madrid. She was trained under Marchesi and Puget, and first appeared in public at Nice. She made her début in grand opera as *Marguerite* in 1882 at Brussels.

DB124	Chanson espagnole (in Spanish with piano) (78)	Yradier	1910
	Plaisir d'amour (in French with piano) (78)	J. P. A. Martini	1910
	L'Amour est un oiseau rebelle (Habanera)—"Carmen" (in French) (78)	Bizet	1916
DB160	Voi lo sapete, o mamma—"Cavalleria Rusticana" (in Italian) (78)	Mascagni	1916
DB162	Il est doux, il est bon—"Herodiade" (in French) (78)	Massenet	1916
	La Marseillaise (in French with chorus)	Rouget de l'Isle	1916
	Tringles des sœurs tintaient—"Carmen" (French) (above 78)	Bizet	1908
DB638	Duet with DALMORES—La-bas dans la montagne—"Carmen" (in French) (above 78)	Bizet	1908

**CARUSO, ENRICO, Tenor (1873-1921)**—See also General Catalogue

Born 1873, died 2nd August, 1921. His death created a profound sensation throughout the world of music. Last appearance at Covent Garden 1913. For many years the principal tenor of the Metropolitan Opera, New York. The greatest tenor the world has ever seen, he left a rich heritage of his art in the many records he made at the zenith of his career.

DA113	Di quella pira—"Trovatore" (in Italian) (78)	Verdi	1910
	Lasciati amar (in Italian) (78)	Leoncavallo	1913
DA118	Parted (in English) (78)	Tosti	1912
	Pour un baiser (in French) (above 78)	Tosti	1909
DA543	No, non chiuder gli occhi vaghi—"Germania" (Italian) (78)	Franchetti	1909
	Studenti udite—"Germania" (in Italian) (78)	Franchetti	1909
	No, non chiuder gli occhi vaghi—"Germania" (in Italian with piano) (below 78)	Franchetti	1902
DA544	Studenti udite—"Germania" (Italian with piano) (below 78)	Franchetti	1902
	O Lola, ch' al di latti la cammisa—"Cavalleria Rusticana" (in Italian with piano) (below 78)	Mascagni	1902
DA545	Viva il vino spumeggiante—"Cavalleria Rusticana" (in Italian with piano) (below 78)	Mascagni	1906
	Mattinata (Italian with piano acc. by composer) (below 78)	Leoncavallo	1902
DA546	Vesti la giubba—"Pagliacci" (Italian with piano) (below 78)	Leoncavallo	1902
	Cielo e mar!—"Gioconda" (Ital. with piano) (below 78)	Ponchielli	1902
DA547	E lucevan le stelle—"Tosca" (in Italian with piano) (below 78)	Puccini	1902
	La Mia canzone (in Italian with piano) (below 78)	Tosti	1903
DA548	Non t'amo più (in Italian with piano) (below 78)	Denza	1902
DA549	Amor ti vieta—"Fedora" (Italian with piano) (below 78)	Giordano	1903
	Celeste Aida—"Aida" (in Italian with piano) (below 78)	Verdi	1903
	Dai campi, dai prati—"Mefistofele" (Ital. with piano) (below 78)	Boito	1903
DA550	Giunto sul passo estremo—"Mefistofele" (Italian with piano) (below 78)	Boito	1902
DA561	La Donna e mobile—"Rigoletto" (in Italian) (above 78)	Verdi	1910
	Ora e per sempre addio—"Otello" (in Italian) (above 78)	Verdi	1910
DA608	Scordame (Forget me) (in Italian) (78)	Fucito	1919
	Senza Nisciuno (Forsaken) (in Italian) (78)	De Curtis	1919
	Ah! sì, ben mio coll'essere—"Trovatore" (Italian) (above 78)	Verdi	1907
DB112	O tu, che in seno agli angeli—"Forza del Destino" (in Italian) (above 78)	Verdi	1909

DA and DR (10-inch Red)  
Pink (Patti)—one-sided

E (10-inch Black)  
DM (12-inch Pale Green)

D (12-inch Black)  
DK (12-inch Buff)

C (12-inch Plum)  
DJ (10-inch Buff)

LABELS—B (10-inch Plum)  
DB and DS (12-inch Red)



# Ca "His Master's Voice" Records—Catalogue No. 2

## CARUSO, ENRICO, Tenor—Continued

DB113	Cielo e mar!—"Gloconda" (in Italian with piano) (78)	Ponchielli	1908
	Che gelida manina—"Bohème" (in Italian) (78)	Puccini	1906
DB121	Eternamente (in Italian) (above 78)	Mascheroni	1911
	Manella mia (Neapolitan song) (in Italian) (78)	Valente	1913
DB126	Parmi veder le lagrime—"Rigoletto" (in Italian) (above 78)	Verdi	1911
	Una furtiva lagrima—"Elisir d'Amore" (in Italian) (78)	Donizetti	1911
DB129	Ideale—Romanza (in Italian) (above 78)	Tosti	1906
	Spirito gentil—"Favorita" (in Italian) (78)	Donizetti	1906
	Ah! fuyez douce image (Air); Je suis seul (Recit.)—"Manon" (in French) (78)	Massenet	1911
DB130	Fleur que tu m'avais jetée, La—"Carmen" (in French) (above 78)	Bizet	1909
	Ma se m'è forza perderti—"Ballo in Maschera" (in Italian) (78)	Verdi	1912
DB137	Quando nascesti tu—"Lo Schiavo" (in Italian) (78)	Gomez	1912
	Fenesta cà lucive e mo' non luce (Neapolitan song) (in Neapolitan) (78)		1913
DB140	Triste ritorno—Romanza (in Italian) (78)	Barthélemy	1906
	Com'è gentil—"Don Pasquale" (in Italian with piano) (78)	Donizetti	1906
DB159	M'appari tutt' amor—"Marta" (in Italian) (78)	Flotow	1906
DB696	Cielo e mar!—"Gloconda" (in Italian) (above 78)	Ponchielli	1911
	Lolita—Serenade Espagnol (in Spanish) (above 78)	Buzzi-Peccia	1908
	In terra solo—"Don Sebastiano" (in Italian) (above 78)	Donizetti	1907
DB700	Un di all' azzurro, spazio guardai profondo—"Andrea Chénier" (in Italian) (above 78)	Giordano	1907
	Celeste Aida, forma divina—"Aida" (in Italian) (78)	Verdi	1910
DK115	Duet with HOMER—Già i sacerdoti adunansi—"Aida" (in Italian) (above 78)	Verdi	1910
	Salut, demeure, chaste et pure—"Faust" (in French) (78)	Gounod	1906
DK116	Duet with ANCONA—Del tempio al limitar—"Pescatori di Perle" (in Italian) (78)	Bizet	1906
	Duet with ALDA—Ah! che la morte ognora (Miserere)—"Trovatore" (in Italian) (above 78)	Verdi	1910
DK119	Duet with SCHUMANN-HEINK—Ai nostri monti ritorneremo—"Trovatore" (in Italian) (above 78)	Verdi	1913
52345	O dolce incanto (Il sogno)—"Manon" (in Italian with piano) (below 78)	Massenet	1902

Single-sided 10-inch Red Label

## CHALIAPINE, THEODOR, Bass—See also General Catalogue

Born at Kazan in 1873, making his début at St. Petersburg (now Leningrad) in 1894. The world's greatest operatic bass, his career has been sensational, and his records are superb examples of his unique art.

DB106	Rovine son queste, Le—Recit.; (b) Donne, che riposate—Evocazione—"Roberto il Diavolo" (in Italian) (78)	Meyerbeer	1912
	Ite sul colle, o Druidi—"Norma" (in Italian with chorus) (78)	Bellini	1912
DB108	Arise, red sun (Russian Folk Song) (in Russian with chorus) (78)	—	1910
	Now let us depart (Church hymn) (in Russian with chorus) (78)	Strokin	1911
DB403	Infelice! e tuo credevi—"Ernani" (in Italian) (78)	Verdi	1912
	Vieni, la mia vendetta—"Lucrezia Borgia" (in Italian) (78)	Donizetti	1912
DB610	Down the Volga (Вниз по матушкѣ по Волгѣ): (b) From under the oak (Изъ-подъ дуба) (in Russian with chorus, unaccompanied) (78)	—	1910
	Merry Butterweek—"Hostile Power"—Широкая Масленица—изъ оп. (Бразья Сила—Скрова) (in Russian with piano) (below 78)	Sieroff	1911
DB611	Do not weep, child—"Demon"—Не плачь, дитя—изъ оп. (Демонъ—Рубинштейна) (in Russian) (78)	Rubinstein	1911
	On the airy ocean—"Demon"—На воздушномъ Океанѣ—изъ оп. (Демонъ—Рубинштейна) (in Russian) (78)	Rubinstein	1911
	Lakmé, a shadow dims your glances—Aria of Nilakanta—"Lakmé"—Стансы, ариозо Нилаканты, изъ оп. (Лакме—Делиб) (in Russian) (below 78)	Delibes	1909
DB617	The Birches (Little Russian Song)—Ой, у лузга та шей-при берези (in Little Russian with chorus, unaccompanied) (below 78)	—	1910



# Records of Unique and Historic Interest

Ch

## CHALIAPINE, THEODOR, Bass—Continued.

- |       |   |                  |
|-------|---|------------------|
|       | It was high time! (Il était temps!)—Invocation—"Faust"—<br>Заклинание цыганов, изъ оп. (Фауст—Гуно) (in Russian) (78)                   | Gounod 1910      |
| DB618 | Duet with MICHAÏLOVA—When the book shall be unsealed—<br>Church scene—"Faust"—Сцена у церкви, изъ оп. (Фауст—Гуно)<br>(in Russian) (78) | Gounod 1910      |
| DB620 | Dubioushka (Russian Folk Song)—Дубявухка (in Russian with<br>chorus, unaccompanied) (78)  | 1910             |
| DB622 | Night (Russian Folk Song)—Ноченька (in Russian, un-<br>accompanied) (78)  | 1910             |
|       | The Tempest Rages—Зашумѣла, разгулялась (В. Соколова) (in Russian,<br>with piano) (78)  | V. Sokoloff 1910 |
|       | Not a little autumn rain—Не осенний мелкій дождичек<br>(with chorus, unaccompanied) (78)  | 1911             |
| DB629 | They guess the truth—"Life for the Tsar"—Чуютъ правду, изъ оп.<br>(Жизнь за Царя—Глинки) (in Russian) (78)                              | Glinka 1908      |
|       | Pourquoi donc se taisent les voix—Что смокнула веселія гласъ<br>(Глазунова) (in French) (78)  | Glazounov 1912   |

## CHEVALIER, ALBERT, Comedian (1861-1923)

During a long career, Albert Chevalier won for himself a large measure of affection from all classes of the public. He made his name in 1891 at the Pavilion Music Hall, London, with *The Coster's Serenade*, written by himself. He followed it with a succession of "Coster" songs, including *Knocked 'em in the Old Kent Road*, *The Little Nipper*, and, perhaps the most famous of all, *My Old Dutch*. The last formed the basis of his melodrama of the same name.

- |      |  |                     |
|------|--|---------------------|
| D373 | Fallen Star (78)                           | Chevalier—West 1911 |
|      | My Old Dutch (above 78)                    | Ingle 1911          |
| D374 | "E can't take a noise out of Oi (above 78) | West 1911           |
|      | Future Mrs. 'Awkins (above 78)             | Chevalier 1911      |
| D375 | Our Little Nipper (above 78)               | Ingle 1911          |
|      | Wot vur do ee lov Oi (above 78)            | West 1911           |

## CHURCHILL, THE RT. HON. WINSTON, M.P.

Statesman, littérateur, artist, Mr. Winston Churchill has inherited all the traditional brilliance of the famous family from which he has descended.

- |      |  |      |
|------|--|------|
| D379 | "Budget," Speech (Made for the Budget League, 1909) (above 78)   | 1909 |
|      | RT. HON. H. H. ASQUITH, M.P. (THE EARL OF OXFORD<br>AND ASQUITH) |      |
| D380 | "Budget," Speech (Made for the Budget League, 1909) (above 78)   | 1909 |
|      | General Election, 1918, Speech (above 78)                        | 1918 |
|      | RT. HON. J. R. CLYNES, M.P.                                      |      |
|      | General Election, 1918, Speech (above 78)                        | 1918 |

## CLEMENT, EDMOND, Tenor (1867-1928)

For many years leading tenor at the *Paris Opéra Comique*, Clement went to New York in 1909, where he repeated his French success. He died in February, 1928. It was during his stay in America that he made the following records—

- |       |  |                   |
|-------|--|-------------------|
| DA211 | Duet with FARRAR—Nous allons partir tous deux—"Dante" (in<br>French) (78)          | Godard 1913       |
|       | GERALDINE FARRAR   |                   |
|       | Via! così non mi lasciate—"Segreto di Susanna" (in Italian) (78)                   | Wolf-Ferrari 1913 |
| DB172 | Duet with FARRAR—Ange adorable—"Romeo et Juliette"<br>(in French) (78)             | Gounod 1913       |
|       | Duet with FARRAR—Lontano, lontano—"Mefistofele" (in Italian)<br>(78)               | Boito 1913        |
| DJ102 | Duet with FARRAR—Au clair de la lune (in French with piano)<br>(above 78)          | Lully 1913        |
|       | FARRAR and SCOTTI  |                   |
|       | Belle nuit, ô nuit d'amour—"Contes d'Hoffmann" (in French)<br>(above 78)           | Offenbach 1909    |
| DK105 | Duet with JOURNET—Au fond du temple saint—"Pêcheurs<br>de Perles" (in French) (78) | Bizet 1912        |
|       | DESTINN and DUCHÈNE  |                   |
|       | O viens, mon doux berge—"Pique Dame" (in French) (above 78)                        | Tchaikovsky 1915  |

DA and DR (10-inch Red)  
Pink (Pat.)—one-sided  
E (10-inch Black)  
DM (12-inch Pale Green)  
D (12-inch Black)  
DK (12-inch Buff)  
C (12-inch Plum)  
DJ (10-inch Buff)  
LABELS—B (10-inch Plum)  
DB and DS (12-inch Red)

# **Cl "His Master's Voice" Records—Catalogue No. 2**

## **CLYNES, THE RIGHT HON. J. R., M.P.**

One of the leaders of the Labour Party, Mr. J. R. Clynes, who is an Oldham (Lancashire) man, has held various official positions in the Trade Union world. In the first Labour Government to take office in this country (in 1924), Mr. Clynes occupied a prominent position, acting as Leader of the House for the Premier (Mr. Ramsay MacDonald) and holding the office of Lord Privy Seal.

- D380 { **General Election, 1918, Speech** (above 78) 1913  
**RT. HON. WINSTON CHURCHILL, M.P.**  
 { **General Election, 1918, Speech** (above 78) 1918

## **COLERIDGE, THE HON. STEPHEN**

A well-known leader of the humanitarian movement, especially as regards the humane treatment of dumb animals, the Hon. Stephen Coleridge, who was born in 1864, is a son of the late Lord Chief Justice Coleridge.

- D837 { **"Mercy to animals," Speech** (above 78) 1912  
**EARL OF MEATH**  
 { **Message to the boys and girls of the British Empire** (above 78) 1910

## **DALMORES, CHARLES, Tenor—See Calvé (DB638)**

## **DAVIES, BEN, Tenor**

Born near Swansea in 1858: studied at the R.A.M.; made his début in Dublin in 1879. Sang with the Carl Rosa Opera Company, and in "Dorothy" at the Prince of Wales' Theatre (1887-8).

From 1890 until his retirement at the end of 1928 he devoted himself entirely to oratorio and concert work.

- D100 { **Star of Bethlehem** (78) Adams 1913  
 { **To Mary** (78) M. V. White 1913

## **DE GOGORZA, EMILIO, Baritone—See also General Catalogue**

One of the best-known baritones on the continent of America, de Gogorza is famous for his well-trained voice and artistic interpretation.

- DK121 { **Duet with EAMES—Dove prende amor ricetto, La—"Flauto Magico"** (in Italian) (78) Mozart 1906  
 { **EAMES and SEMBRICH**  
 { **Che soave zeffiretto—"Nozze di Figaro"** (in Italian) (78) Mozart 1908

## **DE LUCA, GIUSEPPE, Baritone—See also General Catalogue**

De Luca was born in Rome. He studied first under Bartolini, and while still a youth entered the Conservatoire of Santa Cecilia, where Titta Rufo was also a contemporary pupil. He made his début as Valentine in *Faust*, and for some years sang at La Scala, Milan. His first appearance at Covent Garden was in 1907 as Sharpless in *Madam Butterfly*. Thereafter he sang in many famous opera houses, and since 1915 he has been identified principally with the Metropolitan in New York.

- DB219 { **Di Provenza il mar, il suol—"Traviata"** (in Italian) (78) Verdi 1917  
 { **Dio possente—"Faust"** (in Italian) (78) Gounod 1917  
 { **Trio with MARTINELLI AND MARDONES—Troncar suoi di**  
 { **quell'empio—"Guglielmo Tell"** (in Italian) (78) Rossini 1923  
 DK120 { **MARTINELLI AND JOURNET**  
 { **Ah! Matilde io t'amo e amore—"Guglielmo Tell"** (in Italian) (78) Rossini 1918

## **DE LUCIA, FERNANDO, Tenor (1860-1925)**

A celebrated Italian tenor of a generation ago, De Lucia (born at Naples in 1860) was a favourite singer at Covent Garden for a number of years, where he first sang in 1887. He created there the rôle of Canio in "Pagliacci" in 1893.

In his rendering of Neapolitan songs (of which a few are represented on this list) De Lucia was a delightful and consummate artist.

The records preserved here show to what high mastery of vocal art De Lucia had attained.

- DA124 { **Ah! non credevi tu—"Mignon"** (in Italian with piano) (78) Thomas 1905  
 { **Il mio tesoro intanto andate a consolar!—"Don Giovanni"** (in Italian with piano) (78) Mozart 1908  
 DA333 { **Nun me guardate acchiù (in Neapolitan)** (below 78) Gambardella 1909  
 { **Oili, oili (in Neapolitan)** (below 78) Costa 1909



# Records of Unique and Historic Interest

De

## DE LUCIA, FERNANDO—Continued

DA335	Luna Lù (Canzone Napolitana) (in Neapolitan) (78)	Ricciardi	1909
	O sole mio (Canzone Napolitana) (in Italian) (above 78)	Di Capua	1909
	Il, fior che avevi a me tudato—"Carmen" (in Italian) (above 78)	Bizet	1908
DB359	Duet with HUGUET—Mia madre io veggio ancor—"Carmen" (in Italian) (78)	Bizet	1908
	Duet with HUGUET—E il sol dell' anima, la vita è amore—"Rigoletto" (in Italian) (below 78)	Verdi	1907
DB368	Duet with HUGUET—Parigi, o cara noi lasceremo—"Traviata" (in Italian) (below 78)	Verdi	1907
	Trio with HUGUET and PINI CORSI—Ah! qual colpo inaspettato—"Barbiere di Siviglia" (in Italian with piano) (below 78)	Rossini	1907
DB388	Duet with PINI CORSI—All' idea di quel metallo portentoso—"Barbiere di Siviglia" (in Italian) (below 78)	Rossini	1907
	Duet with HUGUET—Non hai compreso un cor fedele—"Pescatori di Perle" (in Italian) (78)	Bizet	1906
DB570	Duet with HUGUET—Tardi si fa, addio!—"Faust" (in Italian with piano) (78)	Gounod	1907
2-52667	Se il mio nome saper voi Bramate (Serenata)—"Barbiere di Siviglia" (in Italian with piano) (below 78)	Rossini	1905

Single-sided 10-inch Red Label

## DE PACHMANN, VLADIMIR, Pianist—See Pachmann

## DEMUTH, LEOPOLD, Baritone (1861-1910)

Demuth was for many years the premier baritone of the Viennese Imperial Opera House. Among his greatest rôles were such Wagnerian characters as Hans Sachs and Wolfram, also Valentine in "Faust" and Rigoletto.

D809	Fürwahr es ist ein Abenteuer—"Nachtlager von Granada" (in German) (below 78)	Kreutzer	1908
	ANTON VAN ROOY		
	Abendlich strahlt—"Rheingold" (in German) (above 78)	Wagner	1908
	O heiliges Sinnbild (Valentin's Gebet)—"Faust" (in German) (below 78)	Gounod	1908
D810	Wie duftet doch der Flieder—"Meistersinger von Nurnberg" (in German) (below 78)	Wagner	1908
	Erhebe dich (Rezitatif und Arie)—"Maskenball" (in German with piano) (below 78)	Verdi	1908
D812	Gleich sind wir beide (Monolog)—"Rigoletto" (in German) (below 78)	Verdi	1909
	Die Uhr (in German with piano) (below 78)	Loewe	1908
E323	Wieder möcht' ich dir begegnen (in German with piano) (below 78)	Liszt	1908
	Die Mainacht (in German with piano) (78)	Brahms	1908
E328	Feldeinsamkeit (in German with piano) (below 78)	Brahms	1908

## DESTINN, EMMY, Soprano (1878-1930)—See also General Catalogue

Born at Prague, in Bohemia, in 1878, and died January 29th, 1930, Emmy Destinn took up the violin as her first study, but in 1892 decided to adopt singing as her profession, and made her debut in 1897.

DB223	Suicidio!—"Gloconda" (in Italian) (78)	Ponchielli	1914
	Vissi d'arte, vissi d'amore—"Tosca" (in Italian) (above 78)	Puccini	1914
	Duet with MARTINELLI—Ah! che la morte ognora (Miserere)—"Trovatore" (in Italian with chorus) (78)	Verdi	1920
DB333	GIOVANNI MARTINELLI		
	Ah si, ben mio coll' essere—"Trovatore" (in Italian) (78)	Verdi	1920
	Und ob die Wolke sie verhülle—"Freischütz" (in German) (78)	Weber	1910
DB399	Wie nahte mir der Schlummer—"Freischütz" (in German) (78)	Weber	1910
	Ave Maria (Hail Mary) (in Latin) (78)	Bach-Gounod	1914
DB647	Un bel di vedremo—"Madam Butterfly" (in Italian) (78)	Puccini	1916
	Duet with DINH GILLY—My Homeland (Folk Song) (in Czech) (78)		
DJ101	Duet with DINH GILLY—The Wedding (Folk Song) (in Czech) (78)		

DA and DR (10-inch Red)  
Pink (Patti)—one-sided  
E (10-inch Black)  
DM (12-inch Pale Green)  
D (12-inch Black)  
DK (12-inch Buff)  
C (12-inch Plum)  
DJ (10-inch Buff)  
LABELS—B (10-inch Plum)  
DB and DS (12-inch Red)



# De "His Master's Voice" Records—Catalogue No. 2

DESTINN, EMMY, Soprano (1878-1930)—Continued

- |       |   |   |              |              |       |
|-------|---|---|--------------|--------------|-------|
| DK105 | { | Duet with DUCHÈNE—O viens, mon doux berger—"Pique Dame" | Tchakovsky   | 1915         |       |
|       |   | (in French) (above 78)                                  |              |              |       |
| DK123 | { | JOURNET and CLEMENT                                     | (in Italian) | Rossini      |       |
|       |   | Au fond du temple saint—"Pêcheurs de Perles"            |              |              | Bizet |
|       |   | Duet with McCORMACK—Mira la bianca luna                 |              |              | 1911  |
| DK123 | { | McCORMACK AND LUNN                                      | (in Italian) | Wolf-Ferrari |       |
|       |   | T'eri un giorno ammalato—"Gioielli della Madonna"       |              |              | 1912  |

DUCHÈNE, MARIA, Soprano—See Destinn above

EAMES, EMMA, Soprano

An American *prima donna*, Madame Emma Eames was born at Shanghai and was one of the most brilliant pupils of the famous Marchesi. She made her operatic début in Paris in 1895, and a season or two later sang successfully at Covent Garden and in New York. Her most successful rôles were in modern French and Italian operas. Emma Eames retired from the operatic stage in 1910.

- |       |   |   |              |        |          |
|-------|---|---|--------------|--------|----------|
| DB430 | { | Ave Maria (in Latin with piano, and 'cello obbl. by Joseph Hollmann) (78) | Bach-Gounod  | 1908   |          |
|       |   | Who is Sylvia? (with piano) (78)  |              |        | Schubert |
| DK121 | { | Duet with DE GOGORZA—Dove prende amor ricetto. La                         | (in Italian) | Mozart |          |
|       |   | "Flauto Magico" (78)  |              |        | 1906     |
|       |   | Duet with SEMBRICH—Che soave zeffiretto—"Nozze di Figaro"                 |              |        | 1908     |

EMNEY, FRED, Comedian (1866-1917)

This popular actor had, for many years before his death, specialised in extraordinarily clever female impersonations. The characters he most favoured were middle-aged, shrill-voiced viragoes with a grievance, and *A Sister to Assist 'Er* is one of the classics of the music-hall stage. Miss Sydney Fairbrother partnered Fred Emney in the sketch on its first production in 1912.

- |      |   |   |           |      |
|------|---|---|-----------|------|
| C492 | { | Duet with SYDNEY FAIRBROTHER—Mrs. Le Browning         | Le Breton | 1912 |
|      |   | (sequel to <i>A Sister to Assist 'Er</i> ) (above 78) |           |      |
| C492 | { | Duet with SYDNEY FAIRBROTHER—A Sister to Assist 'Er   | Le Breton | 1912 |
|      |   | (Episode) (above 78)                                  |           |      |

FAIRBROTHER, SYDNEY—See under Emney, Fred

FARKOA, MAURICE, Baritone (1864-1916)—See also General Catalogue

A popular figure on the lighter musical stage from 1895 to 1915. As a singer he had an inimitable style, and was also well graced as an actor.

- |      |   |  |        |      |
|------|---|--|--------|------|
| E324 | { | Who'll marry me? (with piano) (below 78)                   | Newton | 1908 |
|      |   | ARTHUR ROBERTS   |        |      |
| E325 | { | Trial by Jury—"Where's the Count?" (Recitation) (below 78) | —      | 1907 |
|      |   | Le fou rire (Laughing song) (in French) (below 78)         |        |      |
|      |   | HENRIK KLAUSEN   |        |      |
| E325 | { | Lattersang (Laughing song) (below 78)                      | —      | 1904 |
|      |   |  |        |      |

FARRAR, GERALDINE, Soprano—See also General Catalogue

This brilliant soprano was born at Melrose, Massachusetts, in 1882, and began to study music at the age of twelve. In 1899 she went to Paris. Her success was immediate. She has sung a large number of leading rôles, and for years was the idol of the Metropolitan Opera House, New York.

- |       |   |   |              |      |
|-------|---|---|--------------|------|
| DA211 | { | Via! così non mi lasciate—"Segreto di Susanna" (in Italian) (78)        | Wolf-Ferrari | 1913 |
|       |   | Duet with CLEMENT—Nous allons partir tous deux—"Dante"                  |              |      |
| DB172 | { | (in French) (78)  | Godard       | 1913 |
|       |   | Duet with CLEMENT—Ange adorable—"Romeo et Juliette"                     |              |      |
|       |   | (in French) (78)  |              |      |
| DB244 | { | Duet with CLEMENT—Lontano, lontano—"Mefistofele" (in Italian) (78)      | Boito        | 1913 |
|       |   | Là-bas das la montagne—"Carmen" (in French) (78)                        |              |      |
| DB244 | { | Près des remparts de Séville (Seguedille)—"Carmen" (in French) (76)     | Bizet        | 1910 |
|       |   |   |              |      |
| DB245 | { | Tringles des sœurs tintaient (Chanson Bohème)—"Carmen" (in French) (78) | Bizet        | 1910 |
|       |   | Voyons, que j'essaie—"Carmen" (in French) (78)                          |              |      |

# Records of Unique and Historic Interest

Fa

## FARRAR, GERALDINE, Soprano—Continued

DB246	Un bel di vedremo—"Madam Butterfly" (in Italian) (78)	Puccini	1909
	Vissi d'arte, vissi d'amore—"Tosca" (in Italian) (78)	Puccini	1909
	Duet with CLEMENT—Au clair de la lune (in French with piano) (above 78)	Lully	1913
DJ102	Duet with SCOTTI—Belle nuit, ô nuit d'amour (Barcarolle)—"Conte d'Hoffmann" (in French) (above 78)	Offenbach	1909
	Duet with AMATO—Si tu m'aimes, Carmen—"Carmen" (in French with chorus) (78)	Bizet	1919
DK107	Duet with MARTINELLI—Je t'aime encore—"Carmen" (in French with Chorus) (78)	Bizet	1919
	Duet with MARTINELLI—C'est toi! L'on m'avait avertie—"Carmen" (in French) (78)	Bizet	1919
DK108	Duet with MARTINELLI—Halte là! qui va là?—"Carmen" (in French) (78)	Bizet	1919
	Duet with SCOTTI—Là ci darem la mano—"Don Giovanni" (in Italian) (above 78)	Mozart	—
DK111	Duet with SCOTTI—Mimi! e ver, siam qui da un mese—"Bohème" (in Italian) (above 78)	Puccini	—
	Duet with JADLOWKER—Il cor nel contento—"Donne Curiose" (in Italian) (78)	Wolf-Ferrari	1913
DK124	Duet with AMATO—Il dolce idillio—"Segreto di Susanna" (in Italian with chorus) (78)	Wolf-Ferrari	1913

## FLEMING, THE REV. CANON, Orator (1830-1908)

A well-known Victorian divine. Educated at Magdalene College, Cambridge, the Rev. C. Fleming was ordained in 1854. For many years he was a popular preacher at St. Michael's, Chester Square, London. Chaplain-in-Ordinary to King Edward VII and Canon Precentor of York. Canon Fleming died in 1908.

E159	The Bells (1st, 2nd, and 3rd verses and 4th verse) (78)	E. A. Poe	1908
	Charge of the Light Brigade (Recitation) (78)	Tennyson	1908
E160	JULIA NEILSON and FRED TERRY Scarlet Pimpernel, Scene from The (below 78)	Baroness Orczy	1907

## GADSKI, JOHANNA, Soprano

Johanna Gadski was born in 1871. She made her début at quite an early age. Her Wagnerian interpretations have always been considered, both in London and New York, as some of the finest the operatic stage has ever seen.

DB660	Mild und leise wie er lächelt—"Tristan und Isolde" (in German) (78)	Wagner	1906
	Inflammatus—"Stabat Mater" (in Latin) (78)	Rossini	1906
	Ma dall' arido stelo divulsa—"Ballo in Maschera" (in Italian) (78)	Verdi	1907
DB661	Morro ma prima in grazia—"Ballo in Maschera" (in Italian) (78)	Verdi	1907
	Duet with HOMER—Alla pompa che s'appresta—"Aida" (in Italian) (78)	Verdi	1906
DB666	Duet with HOMER—Fu la sorte dell' armi a' tuoi funesta—"Aida" (in Italian) (78)	Verdi	1906

## GALVANY, MARIA, Soprano

Born in 1878 at Granada, Spain, this brilliant coloratura became one of the favourites on the Continent and in South America. A few years ago she appeared at the London Coliseum with great success.

DB177	Duet with RUFFO—Piangi! piangi fanciulla—"Rigoletto" (in Italian) (78)	Verdi	1906
	Le Minaccie, i fieri accenti—"Forza del Destino" (in Italian) (78)	Verdi	1906
	Spargi d'amaro pianto—"Lucia di Lammermoor" (in Italian) (78)	Donizetti	1908
DB400	Duet with RUFFO—Dunque io son—"Barbiere di Siviglia" (in Italian) (78)	Rossini	1907

## GALWAY, RT. HON. THE VISCOUNT, M.F.H.

The seventh holder of the title, Lord Galway was born in 1852 and educated at Eton and Christchurch. He was A.D.C. in turn to Queen Victoria, King Edward VII, and the present King. He is an authority on hunting matters and became an M.F.H. as long ago as 1876.

D376	Hunting calls (spoken) (78)		1913
	DR. W. T. GRENFELL, K.C.M.G. Adrift on an ice-floe in the Arctic Ocean (spoken) (above 78)		1911

DA and DR (10-inch Red)  
Pink (Patti)—one e-sided  
E (10-inch Black)  
DM (12-inch Buff)  
D (12-inch Black)  
DK (12-inch Buff)  
C (12-inch Plum)  
DJ (10-inch Buff)  
LABELS—B (10-inch Plum)  
DB and DS (12-inch Red)



## Ga "His Master's Voice" Records—Catalogue No. 2

## GAS SHELLS BOMBARDMENT

This extraordinary record is the actual reproduction of the screaming and whistling of the shells previous to the entry of the British troops into Lille. It is not an imitation, but was recorded on the battle front. The report of the guns and the whistling of the shells is the actual sound of the Royal Garrison Artillery in action on October 9th, 1918.

09308 Gas shells bombardment (actual record taken on front line, near Lille, France, October, 1918) (78) 1918  
Single-sided 12-inch Black Label

## GILBERT, CHARLES, Baritone (1866-1910)

Charles Gilbert was for years a favourite artist at Covent Garden during the summer "grand" season.

A baritone with a voice of charming quality, and greatly gifted as an actor, M. Gilbert was equally at home in French and Italian opera, especially in *buffo* rôles.

- |       |   |  |          |      |
|-------|---|--|----------|------|
| DB274 | { | Bois de lent oubli—"Serse" (in French) (78)                        | Handel   | 1910 |
|       |   | Quand la flamme de l'amour—"Jolie Fille de Perth" (in French) (78) | Bizet    | 1910 |
| DM117 | { | Duet with MELBA—Un ange est venu (in French) (above 78)            | Bernberg | 1907 |
|       |   | Duet with MELBA—Per valli, per boschi (in Italian) (above 78)      | Blangini | 1907 |

## GILLY, DINH

Gilly was born in Algeria, and was a pupil of Cotogni, the famous Italian baritone. His first operatic appearance was at the Paris Opera in 1902, and he visited Covent Garden in 1911. Since the War he has made a few operatic and concert appearances, but has chiefly devoted his great gifts to imparting the art of which he is a master.

- |       |   |   |   |  |
|-------|---|---|---|--|
| DJ101 | { | Duet with DESTINN—My Homeland (Folk Song) (in Czech) (78) | — |  |
|       |   | Duet with DESTINN—The Wedding (Folk Song) (in Czech) (78) | — |  |

## GREGORIAN AND OTHER ROMAN CHURCH RECORDS

From early days there existed a musical college in connection with the Holy See in Rome. Such a college, formed to train singers for the ceremonies of the Papal Court, was in being as early as the ninth century. From it singers were provided for services in the ancient basilicas of the Church, in the Eternal City, and at a later date for the Papal functions held in the Sistine Chapel.

In the sixteenth century the choir, from the fact that it was largely used for the private services of the Pope, was known as the *Sistina Capella*.

In recent times the *Sistina Capella* has ceased to exist as a permanent institution, but is constituted, for special Papal occasions, of selected singers from the choirs of the five Roman basilicas.

Other famous ecclesiastical colleges in Rome are noted for their liturgical music, such as the Benedictines, the French College, the Augustinians, by whom some of the undermentioned records were made.

- |      |   |   |                   |      |
|------|---|---|-------------------|------|
| D826 | { | Ave Maria—Gregorian Chant (in Latin, unacc.) Under direction of Baron Kanzler in Rome (below 78)  | Palestrina        | 1904 |
|      |   | Sicut Cervus—Gregorian Chant (in Latin, unacc.) Under direction of Baron Kanzler in Rome (Sistine Choir) (below 78)                               | Palestrina        | 1904 |
| D829 | { | Discurso d'Apertura del Congresso Gregoriano (Discourse on the opening of the Gregorian Congress) (in Italian)—By Rev. Father De Santi (below 78) | —                 | 1904 |
|      |   | Lettura al Congresso Gregoriano (L'Ecole Grégorienne) (Lecture to the Gregorian Congress) (in Italian)—By Rev. Dom A. Mocquereau (below 78)       | —                 | 1904 |
| D830 | { | Oremus pro Pontifice—Gregorian Chant (in Latin, unacc.)—By Prof. Moreschi and Roman Choristers (below 78)   | E. Calzanera      | 1904 |
|      |   | Gratias Agimus Tibi—Gregorian Chant (in Latin)—Prof. C. Boezi and Roman Choristers, cond. by Prof. Moreschi (below 78)                            | G. Capocci        | 1904 |
| D831 | { | Alleluja della Messa—Fac Nos Innocentiam—Gregorian Chant (in Latin, unacc.) By Students of French Seminary in Rome (below 78)                     | P. di S. Giuseppe | 1904 |
|      |   | Introlitus in Assunzione B.M.V.—Gregorian Chant (in Latin, unacc.) By Benedictines of S. Anselmo in Rome (below 78)                               | —                 | 1904 |



# Records of Unique and Historic Interest

Gr

## GREGORIAN AND OTHER ROMAN CHURCH RECORDS—Continued

- D832 { Introito di Pasqua—Gregorian Chant (*in Latin, unacc.*)—By Students of French Seminary in Rome (*below 78*) — 1904  
 { Introito della Messa—"Sacerdotes Dei"—Gregorian Chant (*in Latin, unacc.*)—By Students of French Seminary in Rome (77) — 1904  
 D833 { Filiae Jerusalem—Gregorian Chant (*in Latin, unacc.*)—Music executed in the Sistine Chapel, Rome, and cond. by Dom L. Perosi (*below 78*) A. Gabrielli 1904  
 { Primo Responsorio lo Notturmo Dell' Ufficio di Natale—Gregorian Chant (*in Latin*)—By Augustinian Fathers in Rome (*below 78*) — 1904  
 { Carattere Fondamentale del Canto Liturgico (Fundamental character of the Liturgical Chant) (*in Italian*)—Speech by Rev. Father Pothier (*below 78*) — 1904  
 D834 { Comunicazione Fatta al Congresso Internazionale Gregoriano (A record addressed to International Gregorian Congress in appreciation of the gramophone) (*in Italian*)—By Baron Kanzler (*below 78*) — 1904  
 { Cruda Mia Nemica, La—Gregorian Chant (*in Latin*)—Under direction of Baron Kanzler in Rome (Sistine Ch.) (*below 78*) Palestrina 1904  
 E336 { Esultate Justi—Gregorian Chant (*in Latin, unacc.*)—Music executed in the Sistine Chapel, Rome, and cond. by Dom L. Perosi (*below 78*) Viadana 1904  
 E337 { Alleluja della Messa dell' Assunzione—Gregorian Chant (*in Latin, unacc.*)—By Benedictines of S. Anselmo in Rome (*below 78*) — 1904  
 { Alleluja "Pascha Nostrum"—Gregorian Chant (*in Latin, unacc.*)—By Students of French Seminary in Rome (*below 78*) — 1904

## GRENFELL, DR., K.C.M.G.

Well known for his philanthropic work among the fishermen of the North Seas, Dr. Grenfell took his M.D. at Oxford in 1889. He was house surgeon to Sir Frederick Treves at the London Hospital, and subsequently took up medical work among the fishermen, fitting out the first hospital ship for the North Sea fisheries. He has cruised in the Arctic Ocean, and written an account of his experiences. In 1892 Dr. Grenfell visited Labrador and established schools and hospitals there for the natives.

In this record Dr. Grenfell has recounted one of his thrilling Arctic adventures.

- D376 { Adrift on an ice-flee in the Arctic Ocean (*spoken*) (*above 78*) — 1911  
 { RT. HON. THE VISCOUNT GALWAY, M.F.H. — 1913  
 { Hunting calls (*spoken*) (78)

## GRIEG, EDVARD, Composer (1843-1907)

Here we have a record, made by the composer himself, of one of the most exquisite pieces, "Au Printemps" ("To the Spring"). His interpretation will interest the countless amateurs who have essayed the music.

- D803 { Au Printemps (*piano*) (*below 78*) Grieg 1903  
 { JOSEPH JOACHIM  
 { Hungarian Dance in D Min., No. 2 (*Violin with piano*) (*below 78*) Brahms 1907

## HARDING, WARREN G. (1865-1923) (President of the United States of America, 1920-1923)

Warren Gamaliel Harding was the twenty-ninth President of the United States. The address at Hoboken was to commemorate the return for burial of the bodies of American soldiers and sailors who gave their lives during the Great War. The first of these addresses was recorded at the White House a few months after the meeting of the International Conference for the Limitation of Armaments.

President Harding's death took place with tragic suddenness at San Francisco while on a political tour in 1923.

- D664 { Address at Hoboken on return for burial of 5,212 American soldiers, sailors, marines and nurses, May 23, 1921 (78) — 1921  
 { Address at Washington at opening of International Conference for Limitation of Armaments, Nov. 12, 1922 (78) — 1922

## HEMPEL, FRIEDA, Soprano—See also General Catalogue

This brilliant coloratura is a great favourite in both Americas. She was chosen to impersonate the late Jenny Lind at the Centenary Concert in New York, and has since specialised in songs that were sung by the "Swedish Nightingale."

- DB272 { Sempre libera deggio Folleggiare—"Traviata" (*in Italian*) (78) Verdi 1911  
 { Teurer Name! dessen Klang—Arie der Gilda—"Rigoletto" (*in German*) (78) Verdi 1911

DA and DR (10-inch Red)  
 Pink (Patti)—one-sided  
 E (10-inch Black)  
 DM (12-inch Pale Green)  
 DM (12-inch Buff)  
 D (12-inch Black)  
 DK (12-inch Buff)  
 C (12-inch Plum)  
 DJ (10-inch Buff)  
 B (10-inch Plum)  
 DB and DS (12-inch Red)

# He "His Master's Voice" Records—Catalogue No. 2

## HEMPEL, FRIEDA, Soprano—Continued

DB276	{ O, beau pays—"Huguenots" (in French) (78) Meyerbeer 1911 O moment enchanté—"Muette de Portici" (French) (78) Auber 1911
DB294	{ Ah! fors' e lui che l'anima soligna—"Traviata" (in Italian) Verdi 1911 (78) Ernani! Ernani! involami—"Ernani" (in Italian) (78) Verdi 1911
DB296	{ Surta è la notte—"Ernani" (in Italian) (above 78) Verdi 1911 Vien', diletto, è in ciel la luna—"Puritani" (in Italian) (78) Bellini 1912
DB331	{ Che pur aspro al cuore—"Il Seraglio" (in Italian) (78) Mozart 1911 Infelice, sconsolata—"Flauto Magico" (in Italian) (78) Mozart 1911
DB352	{ Bravoura—Variations on Mozart's Ah! vous dirai-je maman? (in French) (78) A. Adam 1911 Les oiseaux dans la charmille—"Contes d'Hoffmann" (in French) (78) Offenbach 1911
DB353	{ Deh! vieni, non tardar—"Nozze di Figaro" (in Italian) (78) Mozart 1911 Si, mi chiamano Mimi—"Bohème" (in Italian) (78) Puccini 1911
DB360	{ Juwelen—Arie—Ich gäh' was drum—"Margarethe" (in German) (78) Gounod 1911 Titania ist Herabgestiegen—Polonaise—"Mignon" (in German) (78) Thomas 1911
DB365	{ Der Hölle rache Kocht in Meinem Herzen (Arie der Königin der Nacht)—"Zauberflöte" (in German with orch.) (78) Mozart 1910 Schon glimmt der Weihrauch (Wahnsinns)—"Lucia di Lammermoor" (in German) (78) Donizetti 1911
DB373	{ Kann mich auch an ein Mädel erinnern (Monolog der Marschallin)—"Rosenkavalier" (in German) (78) R. Strauss 1910 Oh, d'amor messaggera—Valse—"Mirella" (in Italian) (above 78) Gounod 1911
DB455	{ Frag' ich mein—Arie der Rosine—I Teil—"Barbier von Sevilla" (in German) (above 78) Rossini 1911 Frag' ich mein—Arie der Rosine—II Teil—"Barbier von Sevilla" (in German) (above 78) Rossini 1911

HOMER, LOUISE, Contralto—See Caruso, Gadski

HUGUET, GIUSEPPINA, Soprano—See De Lucia

ISCHIERDO, L., Tenor—See Ruffo

JADLOWKER, HERMANN, Tenor—See Farrar

JOACHIM, PROF. JOSEPH, Violinist (1831-1907)

Joseph Joachim was the great classical player of the violin in the nineteenth century. His lifelong friendship with Brahms, of whose music he was such a fine interpreter, gives particular interest to this record of one of that composer's popular Hungarian dances.

D803	{ Hungarian Dance in D Minor, No. 2 (with piano) (below 78) Brahms 1905 EDVARD H. GRIEG Au Printemps (piano) (below 78) Grieg 1903
------	--

JOURNET, MARCEL, Bass—See also General Catalogue

Born in 1868 at Nice, his long career has been a very famous one. He has sung many times at Covent Garden. One of his best-known rôles is that of *Mefistofeles* in "Faust."

DA759	{ Quand la flamme (Drinking Song)—"Fair Maid of Perth" (in French) (78) Bizet 1926 Devant la maison (Mephistopheles' Serenade)—"Damnation of Faust" (in French) (78) Berlioz 1926
DB897	{ Son lo spirito che nega—"Mefistofele" (in Italian) 78 Boito 1911 Boze pravde ti stos pasc (National Air of Serbia) (in Serbian) (78) Jenko 1916
DK101	{ Duet with AMATO—A votre santé! (Scène des épées)—"Faust" (in French) (78) Gounod 1912 Duet with MATZENAUER—Ah! l'alto ardor—"Favorita" (in Italian) (78) Donizetti 1912



# Records of Unique and Historic Interest

Jo

## JOURNET, MARCEL, Bass—Continued

DK105	Duet with CLEMENT—Au fond du temple saint—"Pêcheurs de Perles" (in French) (78)	Bizet	1912
	DESTINN and DUCHÈNE O viens, mon doux berger—"Pique Dame" (in French) (above 78)	Tchaikovsky	1915
DK110	Duet with AMATO—Suoni la tromba, e intrepido—"Puritani" (in Italian) (78)	Bellini	1912
	AMATO AND SETTI Inaffia l'ugola! (Brindisi)—"Otello" (in Italian) (78)	Verdi	1912
DK120	Duet with MARTINELLI—Ah! Matilde, io t'amo e amore—"Guglielmo Tell" (in Italian) (78)	Rossini	1918
	MARTINELLI, DE LUCA AND MARDONES Troncar suoidi quell' empio—"Guglielmo Tell" (in Italian) (78)	Rossini	1923

## KLAUSEN, HENRIK, Actor (1844-1907)

Henrik Kristian Klausen, a Norwegian actor born in Kopervik in 1844, spent his early days at Bergen. In 1860 he entered the School of Dramatic Art in Trondhjem. He appeared at various theatres and with Dramatic Societies in Norway and Sweden, and later made an appearance at Björnson's Theatre in Möllegaten. From here he went to the Christiania Theatre, and in 1889 he achieved great success in the National Theatre, Christiania. He was regarded as a great portrayal of character studies, but his greatest and most popular portrayals were in comedy.

E325	Lattersang (Laughing song) (below 78)	Klausen	1904
	MAURICE FARKOA Le fou rire (Laughing song) (in French) (below 78)	—	1905

## KNÜPFER, PAUL, Bass (1866-1921)

As a concert artist and interpreter of "lieder" Paul Knüpfer was considered an authority, and became one of Germany's best-loved concert singers. He has recorded some of his best songs and selections from his most famous operatic rôles, such as that of Sarastro in Mozart's "Magic Flute" ("Zauberflöte").

D804	Darauf liess ich mich werben; Ich steck an meine Hosen—"Frundsberg," Op. 14, Nos. 3 and 5 (in German) (78)	Max Zenger	1910
	Die Werbemmel geht durchs Land; Heil gleitet der Stern—"Frundsberg," Op. 14, Nos. 1 and 2 (in German) (78)	Max Zenger	1910
D805	Herr, den ich tief im Herzen trage, Op. 47, No. 1 (in German with harmonium) (78)	Hiller	1912
	Wo du hingehst da will auch ich hingehen, Op. 83 (in German with harmonium) (78)	F. Rehfeld	1912
D806	Archibald Douglas, Pts. I and II (in German with piano) (78)	Loewe	1912
D807	Der Wanderer (in German with piano) (78)	Schubert	1910
	Tom der Reimer (in German with piano) (78)	Loewe	1910
D808	Grad geschossen, Grad geschaut; Nun hat doch so ein welscher Tropf—"Frundsberg," Op. 14, Nos. 6 and 7 (in German) (78)	Max Zenger	1912
	Prinz Eugen, der edle Ritter (in German) (78)	Loewe	1912
D811	In diesen heil'gen Hallen—"Zauberflöte" (in German) (below 78)	Mozart	1910
	Sie hat mich nie geliebt—"Don Carlos" (in German) (78)	Verdi	1910
E327	In diesen heil'gen Hallen—"Zauberflöte" (in German) (below 78)	Mozart	1910
	O Isis! und Osiris! welche wonne—"Zauberflöte" (in German) (below 78)	Mozart	1910

## KREISLER, FRITZ, Violinist—See also General Catalogue

Born in 1875. He astonished the Professors at the Paris Conservatoire by winning the "Prix de Rome" at the age of twelve. He is an instance of a prodigy who has brought his early promise to full fruition, and the name of Kreisler is known and honoured in every country of the world.

DB479	Chanson Louis XIII: Pavane (with piano) (78)	Couperin-Kreisler	1911
	Liebesfreud (with piano) (above 78)	Kreisler	1911
DB488	Allegretto (with piano) (78)	Boccherini-Kreisler	1911
	Largo—"Serse" (with piano) (78)	Handel	1914

DA and DR (10-inch Red)  
Pink (Patti)—one-sided

E (10-inch Black)  
DM (12-inch Pale Green)

D (12-inch Black)  
DK (12-inch Buff)

C (12-inch Plum)  
DJ (10-inch Buff)

LABELS—B (10-inch Plum)  
DB and DS (12-inch Red)



# Ku "His Master's Voice" Records—Catalogue No. 2

## KUBELIK, JAN, Violinist—See also General Catalogue

Born at Michle, near Prague, in 1880: he entered the Conservatoire at Prague in 1892 and studied under Sevcik. His extraordinary talent was quickly recognised, and he is now one of the world's most famous violinists.

DB490	{ Canzonetta (with piano) (above 78)	Tchaikovsky	1912
	{ Romance (with piano) (above 78)	Mozart	1912
DB496	{ Souvenir (with piano) (78)	Drda	1912
	{ Zigeunerweisen (with piano) (above 78)	Sarasate	1912

## KURZ, SELMA, Soprano

Born in 1877, studied music with Professor Röss. Her début was made as Elisabeth in "Tannhäuser." In London she appeared for several seasons from 1904 onwards.

DA408	{ Der Vogel im Walde (in German) (below 78)	Taubert	1907
	{ Una voce poco fa qui nel cor mi risuonò—"Barbiere di Siviglia" (in Italian) (78)	Rossini	1910
DA472	{ Duet with SLEZAK—O du süssestes Mädchen—"Böhème" (in German) (78)	Puccini	1910
	{ Duet with SLEZAK—Sind wir Allein?—"Böhème" (in German) (78)	Puccini	1910
DB330	{ Ihr, die ihr Triebe des Herzens kennt—"Figaros Hochzeit" (in German) (78)	Mozart	1908
	{ Ombra leggera—"Dinorah" (in Italian) (78)	Meyerbeer	1908
DB498	{ Lockruf (Siren call)—"K. von Saba" (in German) (78)	Goldmark	1911
	{ Saper vorreste—"Ballo in Maschera" (in Italian) (above 78)	Verdi	1911
DB499	{ Il Bacio—Valse (in Italian) (78)	Arditi	1911
	{ L'Estasi—Valse (in Italian) (78)	Arditi	1911
	{ La, la, la—Arie—"Nordstern" (in German) (78)	Meyerbeer	1910
DB684	{ Sehr ihr des Paria Tochter—Glockchen Arie—"Lakmé" (in German) (78)	Delibes	1911

## LEE, LORD (formerly The Hon. A. Lee, M.P.)

An expert on naval matters, Lord Lee has recorded his views in this speech on the Navy.

D382	{ "The Navy," Speech (78)		1909
	{ CAPT. E. G. PRETYMAN		
	{ "The Navy," Speech (78)		1909
	{ "The Navy," Speech (78)		1909
E165	{ RT. HON. WALTER LONG, P.C., M.P. (the late)		
	{ "Home Rule," Speech (78)		1909

## LENO, DAN, Comedian (1861-1904)

Probably no comedian enjoyed such a popularity, a generation ago, as Dan Leno, who for years was the life and soul of the annual pantomimes at Drury Lane Theatre.

The songs here recorded were favourites in the comedian's repertoire. They give one an excellent idea of the style of humour that amused folk in the 'nineties.

B1777	{ McGloohell's Men (unacc.) (below 78)	Leno	1900
	{ My wife's relations (unacc.) (below 78)	Leno	1900
B1778	{ The Tower of London (with piano) (below 78)	—	1900
	{ Where are you going to, my pretty maid? (unacc.) (below 78)	—	1900
B1779	{ The Mocking bird (unacc.) (below 78)	Darnley and Leno	1900
	{ Mrs. Kelly (with piano) (below 78)	Darnley and Leno	1900
C545	{ Going to the races (with piano) (below 78)	—	1900
	{ The Huntsman (with piano) (below 78)	—	1900

## LESTER, ALFRED, Humorist (1874-1925) (Assisted by Miss Buena Bent).

Born in 1874. Made his stage début at the age of five as Little Willie in "East Lynne." He won fame by his "scene-shifter" act and first appeared at the Palace Theatre in 1905. He scored his greatest hit as "Peter Doody" in "The Arcadians."

C496	{ Hairdresser, The (above 78)	Fred Rome	1915
	{ Restaurant Episode (above 78)	—	1915
C497	{ Scene-shifter's Lament (above 78)	—	1914
	{ Village Fire Brigade	—	1911

## LLOYD, EDWARD, Tenor (1845-1927)

Edward Lloyd enjoyed a wonderful popularity as the leading English tenor of the concert platform from 1870 to 1900, when he retired. Two song records by him also show his gifts as a ballad singer.

D821	{ Come into the garden, Maud (with piano) (below 78)	Balfe	1907
	{ Lend me your aid—"Reine de Saba"—"Irene" (below 78)	Gounod	1907

# Records of Unique and Historic Interest

LI

## LLOYD, EDWARD, Tenor (1845-1927)—Continued

- |      |  |             |      |
|------|--|-------------|------|
| D822 | I'll sing thee songs of Araby ( <i>with piano</i> ) (78)                               | Clay        | 1907 |
|      | Sound an alarm—"Judas Maccabæus" (78)  | Handel      | 1907 |
| E330 | If with all your hearts—"Elijah" ( <i>below</i> 78)                                    | Mendelssohn | 1906 |
|      | Then shall the righteous shine forth—"Elijah" ( <i>with piano</i> ) ( <i>below</i> 78) | Mendelssohn | 1906 |

## LLOYD GEORGE, THE RIGHT HON. D., M.P.—See also General Catalogue

The name of Mr. Lloyd George will always be associated in history with that of the Great War, since he was Prime Minister from 1916 to 1922, while previous to accepting the Premiership he had founded in 1915 the Ministry of Munitions.

In the final settlement of the Peace terms Mr. Lloyd George took a leading part as England's Premier.

This record deals with Mr. Lloyd George's now historic Budget in the Liberal Administration of 1909.

- |      |                                     |  |      |
|------|-------------------------------------|--|------|
| D381 | "Budget," Speech ( <i>above</i> 78) |  | 1909 |
|      | RT. HON. J. C. WEDGWOOD, M.P.       |  |      |
|      | Land and Labour ( <i>above</i> 78)  |  | 1911 |

## LONG, VISCOUNT (formerly The Right Hon. Walter Long, M.P.) (1854-1924)

After becoming Secretary of State for the Colonies (1916), Lord Long was appointed First Lord of the Admiralty in 1919, and received a peerage in 1921. He was a Governor of Harrow School. His death occurred in 1924.

- |      |  |  |      |
|------|--|--|------|
| D383 | "Termination of Hostilities," Speech (General Election, 1918) (78) |  | 1918 |
|      | RT. HON. GEORGE ROBERTS, M.P.                                      |  |      |
|      | General Election, 1918, Speech on (78)                             |  | 1918 |
| E165 | "Home Rule," Speech (78)   |  | 1908 |
|      | HON. ARTHUR LEE, M.P.  |  |      |
|      | "Navy," Speech (78)  |  | 1908 |

## LUNN, LOUISE KIRKBY, Contralto (1873-1930)—See McCormack and also General Catalogue

## MACDONALD, THE RIGHT HON. J. RAMSAY, M.P., Prime Minister

First Prime Minister of a Labour Government from January to November, 1924, during which period he also combined with the offices of First Lord of the Treasury and Secretary of the State for Foreign Affairs. On the return of the Labour Party to power in 1929 he again became Prime Minister, and his fine speech to the Delegates of the Five-Power Naval Conference forms a historic *mémoire* of great interest.

- |         |  |  |      |
|---------|--|--|------|
| B3303-4 | Speech at the Opening of the Five-Power Naval Conference on Jan. 21st, 1930 (Recorded in the Royal Gallery of the House of Lords), Parts 1 to 4 (78) |  | 1930 |
|---------|--|--|------|

The Gramophone Co., Ltd., will hand their profits arising from the sale of these records to "The Margaret MacDonald and Mary Middleton Clinic," by request of The Rt. Hon. J. Ramsay MacDonald, M.P., Prime Minister.

## MARCONI, FRANCESCO, Tenor (1857-1920)

Marconi was unsurpassable in such operas of the older school as "Lucrezia Borgia" and "Lucia di Lammermoor," and the memory of his wonderful mellow voice will be cherished for many years to come.

- |        |   |           |      |
|--------|---|-----------|------|
| 052200 | Di pescatore ignobile—"Lucrezia Borgia" ( <i>in Italian with piano</i> ) ( <i>below</i> 78) | Donizetti | 1908 |
|--------|---|-----------|------|

Single-sided 12-inch Red Label

## MARDONES, JOSÉ, Bass—See Martinelli (DK120)

## MARTINELLI, GIOVANNI, Tenor—See also General Catalogue

This great tenor was born at Montagna, near Venice, in 1887. He taught himself to play the clarinet and to sing. He had the good fortune to attract the notice of Pelli, the impresario, who sent him to Milan to study singing. There he made his debut, and also appeared in the leading opera houses in Italy. Puccini heard him in Rome, and engaged him to sing the part of Dick Johnson in *The Girl of the Golden West*. Since then his career has been a series of successes, and he has sung many times at Covent Garden. Of recent years he has appeared principally in America.

- |       |  |       |      |
|-------|--|-------|------|
| DB333 | Ah si, ben mio coll' essere—"Trovatore" ( <i>in Italian</i> ) (78) | Verdi | 1920 |
|       | Duet with DESTINN—Ah! che la morte ognora (Miserere)—              |       |      |
|       | "Trovatore" ( <i>in Italian with chorus</i> ) (78)                 | Verdi | 1920 |

DA and DR (10-inch Red)  
Pink (Patti)—one-sided

E (10-inch Black)  
DM (12-inch Pale Green)

D (12-inch Black)  
DK (12-inch Buff)

C (12-inch Plum)  
DJ (10-inch Buff)

LABELS—B (10-inch Plum)  
DB and DS (12-inch Red)



## Ma "His Master's Voice" Records—Catalogue No. 2

## MARTINELLI, GIOVANNI, (Tenor)—Continued

- |       |   |   |
|-------|---|---|
| DK107 | { | Duet with FARRAR— <i>Je t'aime encore</i> —"Carmen" (in French with chorus) (78) Bizet 1919                         |
|       |   | FARRAR AND AMATO  |
| DK108 | { | <i>Si tu m'aimes, Carmen</i> —"Carmen" (in French with chorus) (78) Bizet 1919                                      |
|       |   | Duet with FARRAR— <i>C'est toi ! L'on m'avait avertie</i> —"Carmen" (in French) (78) Bizet 1919                     |
|       |   | Duet with FARRAR— <i>Halte là ; qui va là ?</i> —"Carmen" (in French) (78) Bizet 1919                               |
| DK120 | { | Duet with JOURNET— <i>Ah ! Matilde, io t'amo e amore</i> —"Guglielmo Tell" (in Italian) (78) Rossini 1918           |
|       |   | Trio with DE LUCA AND MARDONES— <i>Troncar suoi di quell empio</i> —"Guglielmo Tell" (in Italian) (78) Rossini 1923 |
|       |   |   |

## MAUDE, CYRIL, Actor

Mr. Cyril Maude was born in London in 1862, the son of Captain and the Hon. Mrs. Maude. His stage début was made in America in 1883. From 1896 to 1905 he was associated with Frederic Harrison in management of the Haymarket Theatre, producing a number of plays, of which Barrie's "The Little Minister" and "Grumpy" were among the best known. Then he founded the Playhouse, which he managed until 1915. Of recent years Mr. Cyril Maude appeared in many American productions, but he has now finally retired from the stage.

- |      |   |   |
|------|---|---|
| D372 | { | Actors' Benevolent Fund, Speech on behalf of (78) — 1909          |
|      |   | BOURCHIER, ARTHUR<br>Macbeth, Dagger Speech (78) Shakespeare 1909 |

## McCORMACK, JOHN, Tenor—See also General Catalogue

Born in Athlone in 1884. A great operatic artist, distinguished as a *lieder* singer, and inimitable in the songs of Ireland. Domiciled in America, his popularity equals that of the late Enrico Caruso

- |       |   |  |
|-------|---|--|
| DA552 | { | <i>Come back to Erin</i> (with violin and piano) (below 78) Claribel 1905  |
|       |   | <i>Killarney</i> (with violin and piano) (below 78) Balfe 1905   |
| DB324 | { | <i>Il mio tesoro intanto andate e consolar!</i> —"Don Giovanni" (in Italian) (78) Mozart 1910                      |
|       |   | <i>Una furtiva lagrima</i> —"Ellsir d'Amore" (in Italian) (above 78) Donizetti 1910                                |
| DK123 | { | Duet with DESTINN— <i>Mira la bianca luna</i> (in Italian) (78) Rossini 1911                                       |
|       |   | Duet with LUNN— <i>Teri un giorno ammalato</i> —"Gioielli della Madonna" (in Italian) (above 78) Wolf-Ferrari 1912 |

## MEATH, THE EARL OF (1841-1929)

The twelfth holder of the title, the late Earl was born in 1841, and a founder of the Empire movement, the Earl of Meath's name has become widely known, and to his efforts is largely due the observance of Empire Day at home and in all the British Dominions.

- |      |   |   |
|------|---|---|
| D836 | { | "Empire Movement," Speech (above 78) 1910                           |
|      |   | "Empire Movement," Speech (above 78) 1910                           |
| D837 | { | Message to the boys and girls of the British Empire (above 78) 1910 |
|      |   | THE HON. S. COLERIDGE<br>"Mercy to Animals," Speech (above 78) 1912 |

## MELBA, DAME NELLIE, Soprano—See also General Catalogue

Born in Melbourne, Australia, Melba has had a long and wonderful career of world-wide renown. In 1914 she celebrated her 25th Season at Covent Garden. After the War she appeared there again, in 1919, and continued to enthral audiences until her historic "farewell" performance there on June 8, 1926.

- |       |   |   |
|-------|---|---|
| DA337 | { | <i>Away on the hill there runs a stream</i> (piano acc. by composer) (78) Ronald 1905 |
|       |   | <i>The old folks at home</i> (with chorus and piano) (below 78) S. C. Foster 1905     |
| DB361 | { | <i>O Dieu ! que de bijoux</i> —"Faust" (in French) (above 78) Gounod 1907             |
|       |   | <i>Si mes vœux avaient des ailes</i> (in French, with harp) (78) Hahn 1904            |
| DB366 | { | <i>Salce, salce</i> —"Otello" (in Italian) (78) Verdi 1911                            |
|       |   | <i>Sola ne' miei prim'anni</i> —"Lohengrin" (Italian) (above 78) Wagner 1907          |



# Records of Unique and Historic Interest

Me

## MELBA, DAME NELLIE (Soprano) Continued

DB367	{ Je veux vivre dans ce rêve—" Roméo et Juliette " (in French with piano) (below 78) Gounod 1904
	{ Voi che sapete—" Nozze di Figaro " (Italian) (above 78) Mozart 1907
DB702	{ On m'appelle Mimi—" Bohème " (in French) (above 78) Puccini 1908
	{ Vissi d'arte, vissi d'amore—" Tosca " (Italian) (above 78) Puccini 1907
DB709	{ Magdalen at Michael's Gate (with piano) (78) Lehmann 1913
	{ Romance (Bourget); Mandoline (in French, with piano by Prof. Lapiere) (78) Debussy 1913
DB710	{ A vos jeux, mes amis, permettez-moi de grâce—" Hamlet," Mad Scene, Pt. I (in French) (78) Thomas 1907
	{ Pâle et blonde dort sous l'eau profonde—" Hamlet," Mad Scene, Pt. II (in French) (78) Thomas 1907
DB711	{ Pleurez, mes yeux—" Le Cid " (in French) (above 78) Massenet 1910
	{ Sevillana—" Don César de Bazan " (French) (above 78) Massenet 1911
DM117	{ Duet with GILBERT—" Ange est venu (French) (above 78) Bemberg 1907
	{ Duet with GILBERT—" Per valli, per boschi (Italian) (above 78) Blangini 1907

## MICHAILOVA, MARIE, Soprano

Michailova, one might say, was the first great Gramophone *prima donna*, and she was the first artist for whom the Gramophone created an international fame. The great Russian soprano has always been attached to the Mariensky Opera House, Petrograd, and in Petrograd she was born, educated, and has always lived. It is only through the Gramophone that those outside Russia can hear her voice.

E11	{ Ave Maria—Аве Мария (Гуно) (in Russian with violin obbl. and orch.) (below 78) Gounod 1905
	{ Angels guard thee—" Jocelyn "—Колыбельная песня, изъ оп. (Иосифович—Годар) (in Russian with piano and violin) (below 78) 1905
E185	{ Let joy abide—Пусть, будет радость (Russian folk song) (in Russian with Balalaika acc.) (78) — 1907
	{ Stormy breezes—Бурные вѣтры (Едличко) (Russian folk song) (in Russian with piano) (78) Edlichko 1905

## MOISSI, ALEXANDER, Actor

An Italian by birth, Alexander Moissi is one of the most popular actors in Germany and the Scandinavian countries.

Amongst his best rôles are "Hamlet," "Faust," the part of *Franz Moor* in Schiller's "The Robbers," "Everyman," and other classical drama.

DB808	{ Schlaflied für Mirjam (Recitation in German) (78) R. Beer-Hofmann 1912
	{ Mailed (Recitation in German) (78) Goethe 1912
DB513	{ An den Mond (Recitation in German) (78) Goethe 1912
	{ Monolog aus "Faust" (Recitation in German) (78) Goethe 1912
DB519	{ Monolog aus "Hamlet" (Recitation in German) (78) Shakespeare 1912
	{ Prometheus (Recitation in German) (78) Goethe 1912
	{ Novemberwind (Recitation in German) (78) E. Verhaeren 1912
DB541	{ Traumerzählung—" Die Räuber " (Recitation in German) (78) Schiller 1912

## NEILSON, JULIA, Actress

Miss Neilson (Mrs. Fred Terry) was trained at the Royal Academy of Music, winning scholarships and a gold medal while a student. She made her début in 1888 as Cynisca in "Pygmalion and Galatea" at the Lyceum, and subsequently gained many successes in Shakespearian rôles. Miss Neilson played a leading part with her husband in their famous production "The Scarlet Pimpernel."

E160	{ NEILSON, TERRY, KENDRICK and CHERRY Scarlet Pimpernel, Scene from (below 78) Baroness Orczy 1907
	{ REV. CANON FLEMING Charge of the Light Brigade (78) Tennyson 1906

## NIGHTINGALE RECORD

This record was used by Respighi as part of the score of his orchestral work "The Pines of Rome"

B390	{ Actual Nightingale Record— Pts. 1 and 2 (78) — 1910
------	--

DA and DR (10-in. red)  
Pink (Patti)—one-sided  
E (10-in. Black)  
DM (12-in. Pale Green)  
D (12-in. Black)  
DK (12-in. Buff)  
C (12-in. Plum)  
DJ (10-in. Buff)  
LABELS—B (10-in. Plum)  
DB and DS (12-in. Red)

# Ni "His Master's Voice" Records—Catalogue No. 2

## NIKISCH, ARTHUR, Conductor (1855-1922)

Arthur Nikisch was the greatest conductor of his generation (he was often called the "wizard of the baton"). These records, made with two of the famous orchestras of which Nikisch was conductor-in-chief, are masterpieces for the interpretation of which the conductor was particularly celebrated. They constantly figured on programmes which Nikisch directed in England.

### BERLIN PHILHARMONIC ORCHESTRA—

- Fifth Symphony—C Minor, Op. 67 (Beethoven)—  
 D89 Andante, Pts. I and II (78) — 1913  
 D90 First Movement, Pts. I and II (78) — 1913  
 D91 Scherzo and Finale, Pts. I and II (78) — 1913  
 D92 Finale, Pts. III and IV (78) — 1913

### LONDON SYMPHONY ORCHESTRA—

- D814 Egmont—Overture, Op. 84, Pts. I and II (78) Beethoven 1914  
 D815 Hungarian Rhapsody—No. 1 in F, Pt. III (78) Liszt 1914  
 D816 Marriage of Figaro—Overture (above 78) Mozart 1914  
 D817 Hungarian Rhapsody—No. 1 in F, Pts. I and II (78) Liszt 1914  
 D817 Freischütz—Overture, Pts. I and II (78) Weber 1914  
 D818 Oberon—Overture, Pts. I and II (78) Weber 1914

## PACHMANN, VLADIMIR DE, Pianist—See also General Catalogue

Born in Odessa in 1848, and trained at the Conservatoire there. De Pachmann is the veteran of the piano; he toured America in 1924 at the age of 76. He is world-famous as an interpreter of Chopin's music. He has long held a unique position amongst pianists, because of his unrivalled reputation as an interpreter of Chopin.

- D262 Ballade, Op. 47, A Flat (78) Chopin —  
 Etude in E Minor, Op. 25, No. 5 (78) Chopin —  
 D263 Nocturne, F Major, Op. 15, No. 1 (78) Chopin 1913  
 Nocturne, G Major (Twelfth Nocturne), Op. 37, No. 2 (78) Chopin 1913  
 Prophet Bird (Schumann; b) Spring Song, Op. 62 (78) Mendelssohn —  
 D265 Venetian Gondola Song, Op. 30, No. 6, F Sharp Minor (Mendelssohn);  
 (b) Spinning Song, Op. 67, No. 4, C Major (78) Mendelssohn —  
 Etude in E minor, Op. 10, No. 12 (above 78) Chopin 1909  
 D835 Fileuse, La, Op. 157, No. 2 (above 78) Raff 1909  
 E80 Mazurka, Op. 50, No. 2, A Flat Major (78) Chopin 1913  
 Mazurka, Op. 59, No. 3, F Sharp Minor (78) Chopin 1913

## PADEREWSKI, IGNACE JAN, Pianist—See also General Catalogue

Born at Kurylovka, Poland, in 1860, Paderewski is one of the greatest pianists the world has ever known. He gave up playing for some years and became first President of the new Polish Republic, afterwards returning to delight vast audiences with his undiminished mastery of his instrument.

- DB376 Aufschwung (above 78) Schumann 1912  
 La Campanella (78) Paganini-Liszt 1912  
 DB585 Valse in A flat, Op. 34, No. 1 (above 78) Chopin 1912  
 Valse in C sharp minor, Op. 64 (above 80) Chopin 1911  
 DB590 Polonaise, Op. 40, No. 1 (78) Chopin 1911  
 Reflets dans l'eau (78) Debussy 1912  
 DB598 Nocturne, Op. 15, No. 2 (above 78) Chopin 1912  
 Valse Caprice (above 78) Rubinstein 1912  
 Berceuse (Cradle Song) (78) Chopin 1912  
 DB601 Des Abends (above 78) Schumann 1912  
 Mazurka in A minor (78) Chopin 1912  
 DB604 Minuet in G (above 78) Paderewski 1911  
 DB649 Etudes Nos. 1 and 2, Op. 25 (78) Chopin 1912  
 Hunting Song, Op. 19, No. 3 (below 78) Mendelssohn 1912  
 DB662 Etude in E major, Op. 10, No. 3 (78) Chopin 1912  
 Etude in F minor (78) Liszt 1912  
 Etude in C min., Op. 10, No. 12; Etude in C maj., Op. 10, No. 7 (78) Chopin 1912  
 DB664 Etude in C sharp minor (78) Chopin 1912  
 Cracovienne Fantastique (78) Paderewski 1912  
 DB683 The Maiden's Wish—Chant Polonaise (78) Chopin-Liszt 1912

## PANKHURST, MISS CHRISTABEL

One of the leading figures in the militant movement organised to gain the suffrage for women, Miss Pankhurst was a joint founder and leader with her mother (Mrs. Pankhurst) of the Women's Social and Political Union, which from 1910



# Records of Unique and Historic Interest Pa

## PANKHURST, MISS CHRISTABEL—Continued

to 1914 carried out a series of violent demonstrations of various kinds, which included the destruction of property, and even assaults upon persons. This record was made a few hours after her release from Holloway prison, after one of her many terms of imprisonment.

01016 "Suffrage for Women," Speech (78) 1909  
Single-sided 12-inch Black Label

## PATTI, ADELINA, Soprano (1843-1919)

For over fifty years Adelina Patti reigned in the world undisputed as the "Queen of Song." These Patti records show the famous *prima donna* as a Mozartian singer, unsurpassable in her day: then in brilliant arias from old Italian operas: finally in many songs, her renderings of which have become traditional. All these records are Single-sided 12-inch, and all have piano accompaniments.

- |       |   |                     |      |
|-------|---|---------------------|------|
| 03051 | Voi che sapete—"Nozze di Figaro" (in Italian, with piano by Sir Landon Ronald) (below 78)           | Mozart              | 1906 |
| 03052 | Pur dicesti (Italian, piano by Sir Landon Ronald) (below 78)  | Lotti               | 1906 |
| 03053 | Home, sweet home (piano by Sir L. Ronald) (below 78)  | Bishop              | 1906 |
| 03054 | The old folks at home (piano by Sir L. Ronald) (below 78)   | Foster              | 1906 |
| 03055 | Batti, batti, O bel Masetto—"Don Giovanni" (in Italian, with piano by Sir Landon Ronald) (below 78) | Mozart              | 1906 |
| 03056 | O Dieu! que de bijoux—"Faust" (in French, with piano by Sir Landon Ronald) (below 78)               | Gounod              | 1906 |
| 03059 | Robin Adair (with piano by Sir Landon Ronald) (below 78)  | Keppel              | 1906 |
| 03060 | Si vous n'avez rien à me dire (in French) (below 78)  | Willy de Rothschild | 1906 |
| 03061 | Comin' thro' the Rye (piano by Sir Landon Ronald) (below 78)  | —                   | 1906 |
| 03062 | Last rose of summer, The (with piano by Sir Landon Ronald) (below 78)                               | arr. Thos. Moore    | 1906 |
| 03063 | On parting (with piano by Sir Landon Ronald) (below 78)   | Patti               | 1906 |
| 03064 | Within a mile of Edinboro' town (piano by Sir L. Ronald) (below 78)                                 | —                   | 1906 |
| 03078 | Kathleen Mavourneen (78)  | Crouch              | 1906 |
| 03079 | La Serenata (in Italian) (below 78)   | Tosti               | 1906 |
| 03082 | Casta diva che inargentì—"Norma" (in Italian) (below 78)  | Bellini             | 1906 |
| 03083 | Connais-tu le pays?—"Mignon" (in French) (below 78)   | Thomas              | 1906 |
| 03084 | Ah! non credea mirarti—"Sonnambula" (in Italian) (below 78)   | Bellini             | 1906 |

## PEARY, COMMANDER R. E. (1856-1920)

The discoverer of the North Pole in 1909, Robert Edwin Peary retired from the U.S. Navy as Admiral, receiving honours from all the Geographical Societies of Europe and America in recognition of his great achievement.

- |      |  |      |
|------|--|------|
| D377 | "Discovery of North Pole," Speech (above 80) | 1910 |
|      | SIR ERNEST SHACKLETON                        |      |
|      | "Dash for the South Pole" (above 80)         | 1909 |

## PLANÇON, POL, Bass (1855-1914)—See also General Catalogue

Born in the Ardennes, in 1855, Plançon inherited his musical taste from his father and grandfather. He received his training under Duprez, and made his début at Lyons in 1877.

- |       |  |         |      |
|-------|--|---------|------|
| DA340 | Devant la maison—"Damnation de Faust" (French) (78)                          | Berlioz | 1906 |
|       | Une puce gentille (Chanson de la puce)—"Damnation de Faust" (in French) (78) | Berlioz | 1906 |
| DA542 | Allons! jeunes gens!—"Romeo et Juliette" (in French, with piano) (78)        | Gounod  | 1905 |
|       | Le veau d'or—"Faust" (in French) (78)  | Gounod  | 1906 |
|       | Grand'Isi! grand'Osiri—"Flauto Magico" (in Italian, with piano) (78)         | Mozart  | 1906 |
| DB657 | Qui sdegno non s' accende—"Flauto Magico" (in Italian, with piano) (78)      | Mozart  | 1906 |
| DB659 | Voici des roses—"Damnation de Faust" (in French) (78)                        | Berlioz | 1907 |
|       | Vous qui faites l'endormie—"Faust" (in French) (78)                          | Gounod  | 1906 |

## POWELL, MAUD, Violinist (1868-1920)—See also General Catalogue

An American-born artist who by reason of her superb technique and innate artistry achieved world-wide popularity. Her London appearances as soloist with Sousa's Orchestra were particularly successful.

- |       |  |          |      |
|-------|--|----------|------|
| DA551 | The Bee (Schubert); Minute Waltz (with piano) (78) | Chopin   | 1907 |
|       | Mazurka, Op. 26 (with piano) (78)                  | Zarzycki | 1911 |

DA and DR (10-inch Red) Pink (Patti)—one-sided  
E (10-inch Black) DM (12-inch Pale Green)  
D (12-inch Black) DK (12-inch Buff)  
C (10-inch Plum) DJ (10-inch Buff)  
LABELS—B (10-inch Plum) OB and DS (12-inch Red)



## Po "His Master's Voice" Records—Catalogue No. 2

## POWELL, MAUD, Violinist (1868-1920)—Continued

- DB642 { Elégie, Song of Mourning (Massenet); Maiden's Wish (with piano) (78) MacMillen 1917  
Twilight (Massenet-Powell) (with harp by Lapitino); Musette (with piano) (78) Sibellus 1915  
DB656 { Bourrée (Bach); Menuet (with piano by Falkenstein) (78) Gluck 1914  
Concerto No. 2, Op. 22—Romance (with piano) (78) Wieniawski 1909

## PRETYMAN, CAPTAIN E. G.

In 1900 Captain Pretzman was made a Civil Lord of the Admiralty and, after holding various other offices, returned to the Admiralty as Civil Lord in 1916, holding that position until 1919. He is a recognised authority on naval matters.

- D382 { "Navy," Speech (78) 1908  
THE HON. ARTHUR LEE, M.P.  
"Navy," Speech (78) 1908

## RENAUD, MAURICE, Baritone

Maurice Renaud is one of the greatest baritones France has ever produced, and was born at Bordeaux in 1862.

Renaud's first American appearance was at the Manhattan Opera House in New York: his splendid acting in the more romantic rôles and his skill in costuming have been a revelation to opera-goers.

- D851 { Ah ! viens à ta fenêtre—Sérénade—"Don Juan" (in French) (below 78) Mozart 1906  
Vision fugitive—"Hérodiade" (in French) (below 78) Massenet 1906  
D857 { Léonore viens—"Favourite" (in French) (below 78) Donizetti 1906  
Comme une pâle fleur—"Hamlet" (in French) (below 78) Thomas 1906  
Devant la maison—Sérénade—"Damnation de Faust" (in French) (below 78) Berlioz 1906  
D858 { Voici des roses—"Damnation de Faust" (in French) (below 78) Berlioz 1906

## ROBERTS, ARTHUR, Comedian

Arthur Roberts, a favourite comedian of a generation ago on the light comedy stage and the music halls, was born in London in 1852, and made a first appearance at the Old Middlesex Hall in 1873.

- E324 { Trial by Jury—"Where's the Count?" (Recitation) (below 78) — 1907  
MAURICE FARKOA  
Who'll marry me? (with piano) (below 78) Newton 1908

## ROBERTS, THE RIGHT HON. G. H., M.P.

A prominent figure in the Labour world for many years, Mr. G. H. Roberts represented Labour in Parliament from 1906 to 1924. Mr. Roberts was Minister of Labour (1917-1918), and became Food Controller in 1919.

- D383 { General Election, 1918, Speech (78) 1918  
THE RT. HON. WALTER LONG, M.P.  
"Termination of Hostilities," Speech—General Election, 1918 (78) 1918

## ROBERTS, FIELD-MARSHAL LORD, V.C., K.G. (1832-1914)

One of the greatest of Victorian soldiers, Lord Roberts was created a Field-Marshal in 1895. His death took place in Flanders in October, 1914, while on a visit to the British Expeditionary Force.

In the years that immediately preceded the war, Lord Roberts conducted an energetic propaganda in favour of a military training for the whole of the nation's manhood.

- D367 "National Service," Address, Pts. I and II (78) 1913  
D368 "National Service," Address, Pts. III and IV (78) 1913  
D369 "National Service," Address, Pts. V and VI (78) 1913

## ROOSEVELT, THEODORE (1858-1919) (President of the United States of America, 1904-1909)

Theodore Roosevelt was the twenty-sixth President of the United States.

President Roosevelt's political career was characterised, among other things, by his fight against the Trusts in America. His death took place in 1919.

- D825 { Why the Trusts and Bosses oppose the Progressive Party 1912  
The farmer and the business man 1912

**RUFFO, TITTA, Baritone**—See also General Catalogue

Born at Pisa in 1877. One of the finest Italian baritones. The possessor of a magnificent voice, which he uses with great dramatic intensity.

- |       |  |           |      |
|-------|--|-----------|------|
| DA462 | Deh! vieni alla finestra—Serenata—"Don Giovanni" (in Italian) (78)                     | Mozart    | 1907 |
|       | Trio with FOSCA and ISCHIERDO—Di geloso amor sprezzato—"Trovatore" (in Italian) (78)   | Verdi     | 1907 |
| DB177 | Duet with GALVANY—Piangi! piangi fanciulla—"Rigoletto" (in Italian) (78)               | Verdi     | 1907 |
|       | Duet with ISCHIERDO—Le Minaccie, i fieri accenti—"Forza del Destino" (in Italian) (78) | Verdi     | 1907 |
| DB400 | Duet with GALVANY—Dunque io son—"Barbiere di Siviglia" (in Italian) (78)               | Rossini   | 1907 |
|       | MARIA GALVANY<br>Spargi d'amare pianto—"Lucia di Lammermoor" (in Italian) (78)         | Donizetti | 1908 |
| DB405 | Dio possente, dio d'amor—"Faust" (in Italian) (78)                                     | Gounod    | —    |
|       | Largo al factotum della città—"Barbiere di Siviglia" (in Italian) (78)                 | Rossini   | —    |
| DB502 | Largo al factotum della città—"Barbiere di Siviglia" (in Italian) (above 78)           | Rossini   | 1907 |
|       | Pari siamo!—"Rigoletto" (in Italian) (78)  | Verdi     | 1907 |

**SAINT-SAËNS, CAMILLE, Composer (1838-1921)**

The name of Saint-Saëns, one of the greatest of French musicians, will always be remembered as the composer of that most popular Opera, "Samson and Delilah."

Two of these records show the composer as a pianist, interpreting his own popular piece, "Réverie à Blidah," and a movement from the well-known "Suite Algérienne," and also as accompanist in two of his pieces for the violin, an instrument for which Saint-Saëns always wrote so charmingly.

- |       |  |             |      |
|-------|--|-------------|------|
| DB704 | Elégie, Op. 143 (violin by Gabrielle Willaume, acc. by composer) (78)            | Saint-Saëns | 1919 |
|       | Suite Algérienne—Marche militaire française (pianoforte solo) (78)               | Saint-Saëns | 1919 |
| DB705 | Déluge, Le—Prélude, Op. 45 (violin by Gabrielle Willaume, acc. by composer) (78) | Saint-Saëns | 1919 |
|       | Réverie à Blidah (pianoforte solo) (78)  | Saint-Saëns | 1919 |

**SANTLEY, SIR CHARLES, Baritone (1834-1922)**

One of the most famous singers that the world of English song has ever known.

The two songs by Hatton and the old-world "Vicar of Bray" were Santley's greatest song successes.

- |        |  |              |      |
|--------|--|--------------|------|
| E82    | Simon the Cellarer (with piano) (below 78) | J. L. Hatton | 1904 |
|        | The Vicar of Bray (with piano) (below 78)  | Traditional  | 1904 |
| 2-2864 | To Anthea (with piano) (below 78)          | J. L. Hatton | 1904 |

Single-sided 10-inch Black Label

**SARASATE, PABLO DE, Violinist (1844-1903)**—See also General Catalogue

Pablo de Sarasate was one of the pioneers of the modern school of violin virtuosity. For beauty of tone, dazzling technique and warm, emotional style of playing he was unrivalled in his day. Here in two records we can hear his interpretation of his own popular Zigeunerweisen ("Gypsy Melodies").

- |      |   |          |      |
|------|---|----------|------|
| E183 | Prélude (with piano) (below 78)                               | Bach     | 1904 |
|      | Tarantelle (with piano) (below 78)                            | Sarasate | 1904 |
| E329 | Zigeunerweisen, Op. 20, Pts. I and II (with piano) (below 78) | Sarasate | 1904 |

**SCHUMANN-HEINK, ERNESTINE, Contralto**—See also General Catalogue

Born at Lieben, near Prague, Bohemia, in 1861. She received her musical training under Marietta Leclair. Has sung at Covent Garden, where she appeared from 1897 to 1900, and later at The Metropolitan Opera House, New York.

- |       |   |       |      |
|-------|---|-------|------|
| DK119 | Duet with CARUSO—Ai nostri monti ritorneremo—"Trovatore" (in Italian) (above 78)          | Verdi | 1913 |
|       | CARUSO AND ALDA<br>Ah! che la morte ognora (Miserere)—"Trovatore" (in Italian) (above 78) | Verdi | 1910 |



# Sc "His Master's Voice" Records—Catalogue No. 2

## SCOTTI, ANTONIO, Baritone—See also General Catalogue

Born at Naples, studied under Paganini, and made his début at the age of 23, in Malta, as *Amonasro*, in "*Aida*." After scoring several successes in Milan, he was secured by Covent Garden, and made his London début as *Don Giovanni*.

- |       |   |   |           |      |
|-------|---|---|-----------|------|
| DJ102 | { | Duet with FARRAR— <i>Belle nuit, ô nuit d'amour</i> —"Contes d'Hoffmann" (in French) (above 78) | Offenbach | 1909 |
|       |   | CLEMENT and FARRAR  |           |      |
|       |   | <i>Au clair de la lune</i> (in French with piano) (above 78)                                    | Lully     | 1913 |
| DK111 | { | Duet with FARRAR— <i>Là ci darem la mano</i> —"Don Giovanni" (in Italian) (above 78)            | Mozart    | —    |
|       |   | Duet with FARRAR— <i>Mimi, e ver, siam qui da un mese—"Bohème"</i> (in Italian) (above 78)      | Puccini   | —    |

## SEMBRICH, MARCELLA, Soprano

Sembrich was born at Lemberg, Galicia, and began to study the piano and violin when she was but four years old. She commenced her professional career at the Loepel Conservatoire, and afterwards studied under Pkitansky, and later with Lamperti at Milan.

Her début was made as *Elvira* in 1877, at Athens. In 1880 she sang *Leonora* at Covent Garden with great success. She has also appeared in Warsaw, Petrograd, Moscow, Vienna, Madrid and New York, gaining the enthusiastic approval of audiences and critics alike.

- |       |   |   |         |      |
|-------|---|---|---------|------|
| DB429 | { | <i>Connais-tu le pays?</i> —"Mignon" (in French) (78)                                   | Thomas  | 1906 |
|       |   | <i>O Dieu! que de bijoux</i> —"Faust" (in French) (78)                                  | Gounod  | 1906 |
| DB431 | { | <i>Caro nome che il mio cor—"Rigoletto"</i> (in Italian) (78)                           | Verdi   | 1906 |
|       |   | <i>Una voce poco fa qui nel cor mi risuona—"Barbiere di Siviglia"</i> (in Italian) (78) | Rossini | 1906 |
| DK121 | { | Duet with EAMES—"Che soave zeffiretto—"Nozze di Figaro" (in Italian) (78)               | Mozart  | 1908 |
|       |   | DE GOGORZA and EAMES  |         |      |
|       |   | <i>La dove prende amor ricetta—"Flauto Magico"</i> (in Italian) (78)                    | Mozart  | 1906 |

## SHACKLETON, SIR ERNEST (1874-1922)

Sir Ernest Shackleton was born in 1874, and first began Antarctic exploration as a member of Captain Scott's expedition to the South Pole in 1903. In 1921 Sir Ernest Shackleton again set out for an Antarctic voyage of discovery, but died aboard his ship, the *Quest*, 1922, when nearing the Antarctic Ocean.

- |      |   |  |   |      |
|------|---|--|---|------|
| D377 | { | "Dash for the South Pole" (above 78)         | — | 1909 |
|      |   | COMM. R. E. PEARY                            |   |      |
|      |   | "Discovery of North Pole," Speech (above 78) | — | 1910 |

## SLEZAK, LEO, Tenor

The Hungarian tenor, Leo Slezak, is one of the most prominent artists on the Central European operatic stage.

A singer with a voice of rich quality, and an intensely dramatic style, M. Slezak is a versatile artist, equally at home in French, Italian and German opera.

- |       |   |   |           |      |
|-------|---|---|-----------|------|
| D827  | { | <i>Holde Aida—Romanza—"Aida"</i> (in German) (below 78)                                     | Verdi     | 1907 |
|       |   | <i>Wie eiskalt ist dies' Händchen—"Bohème"</i> (in German) (below 78)                       | Puccini   | 1907 |
| D828  | { | <i>Diese Bilder, nebelhafte Schäume—Arie des Gerald—"Lakmé"</i> (in German with piano) (78) | Delfbes   | 1907 |
|       |   | <i>In eines Domes wunderbau—Traum—"Prophet"</i> (in German) (78)                            | Meyerbeer | 1910 |
| E334  | { | <i>Der Lenz, Op. 19, No. 5</i> (in German) (below 78)                                       | Hildach   | 1908 |
|       |   | <i>Leise flehen meine Lieder—Ständchen</i> (in German) (below 78)                           | Schubert  | 1908 |
| DA472 | { | Duet with KURZ— <i>O du süssestes Mädchen—"Bohème"</i> (in German) (78)                     | Puccini   | 1908 |
|       |   | Duet with KURZ— <i>Sind wir allein?—"Bohème"</i> (in German) (78)                           | Puccini   | 1908 |



# Records of Unique and Historic Interest

Sm

## SMIRNÓFF, DMITRI, Tenor—See also General Catalogue

Born in 1881. Has appeared in most of the famous opera houses in the world. His voice has a delightful lyric quality.

- |       |   |
|-------|---|
| DA476 | { At my window—У моего окна (Рахманинова) (in Russian with piano) (below 78) Rachmaninoff 1912                                      |
|       | { Cradle song—Колыбельная пѣсня (Гречанинова) (in Russian with piano) (below 78) Grechaninoff 1912                                  |
| DB566 | { Romance of the young gipsy—"Aleko"—Романсъ молодого цыгана, изъ оп. (Алеко—Рахманинова) (in Russian) (below 78) Rachmaninoff 1911 |
|       | { O give me oblivion—"Dubrovsky"—О дай мнѣ забвеніе, изъ оп. (Дубровский—Направника) (in Russian) (below 78) Napravnik 1912         |
| DB583 | { Mi par d' udir ancora—"Pescatori di Perle" (in Italian) (78) Bizet 1921   |
|       | { O dolce incanto (Il sogno)—"Manon" (in Italian) (78) Massenet 1921  |
| DB753 | { Pourquoi mon triste cœur—"Foire de Sorotchintsi" (in French) (78) Moussorgsky 1924  |
|       | { Duet with DAVIDOFF—Oh! Tsarevitch, I implore thee—"Boris Godounov" (in Russian) (78) Moussorgsky 1923                             |

## SOBINOFF, LEONID, Tenor

Sobinoff is one of the greatest lyric tenors that Russia has ever produced, and from the following records, which were made by the Gramophone Company in Russia in 1910, one realises that his compatriots had good cause to be proud of him.

- |       |  |
|-------|--|
| DB889 | { I love you, Olga—"Eugen Onégin" (in Russian) (above 78) Tchaikovsky 1910   |
|       | { Whither, whither, have you gone?—"Eugen Onégin" (in Russian) (above 78) Tchaikovsky 1910                           |
| DB890 | { Sleep, my beauty—"May Night" (in Russian) (above 78) Rimsky-Korsakov 1910  |
|       | { The joyous day departs—"Snow Maiden" (in Russian) (above 78) Rimsky-Korsakov 1910                                  |
| DB891 | { Outcast and friendless—Recit.; Refuge in some far land—"Aria—"Don Pasquale" (in Russian) (above 78) Donizetti 1910 |
|       | { Why waken me? (Pourquoi me Reveiller?)—"Werther" (in Russian) (above 78) Massenet 1910                             |
| DB892 | { The wind wails in the hills—"Galka" (in Russian) (above 78) Moniuszko 1910   |
|       | { During the ball, Op. 38, No. 3 (in Russian) (above 78) Tchaikovsky 1910  |
| DB893 | { Unwillingly to these sad shores—"Russalka" (in Russian) (above 78) Dargomyshsky 1910                               |
|       | { My heart trembles with passion and tenderness—"Raphael" (in Russian) (above 78) Arensky 1910                       |
| DB894 | { In her simplicity—"Mignon" (in Russian) (above 78) Thomas 1910   |
|       | { Oh joyous moment—"Manon" (in Russian) (above 78) Massenet 1910   |
| DB895 | { Oh! my swan (Farewell to the swan)—"Lohengrin" (in Russian) (above 78) Wagner 1910                                 |
|       | { Duet with NESHANOVA—"The song has died away—"Lohengrin" (in Russian) (above 78) Wagner 1910                        |
| DB896 | { In the bright moonlight—"Pearl Fishers" (in Russian) (above 78) Bizet 1910   |
|       | { Duet with NESHANOVA—"Thou did'st not understand my love—"Pearl Fishers" (in Russian) (above 78) Bizet 1910         |

## TAFT, WILLIAM H. (President of the United States of America, 1909-1913) (1857-1930)

The twenty-seventh President of the United States, William Howard Taft was born at Cincinnati in 1857. Mr. Taft was appointed Civil Governor of the Philippine Islands in 1901, and became Secretary of State for War in 1904, under Mr. Roosevelt's administration.

- |      |  |
|------|--|
| D823 | { "Labour and Capital," Speech (78) 1912 |
|      | { Who are the people? (78) 1912          |

DA and DR (10-in. Red)  
Pink (Patti)—one-sided

E (10-in. Black)  
DM (12-in. Pale Green)

D (12-in. Black)  
DK (12-in. Buff)

C (12-in. Plum)  
DJ (10-in. Buff)

LABELS—B (10-in. Plum)  
DB and DS (12-in. Red)

## Ta "His Master's Voice" Records—Catalogue No. 2

## TAMAGNO, FRANCESCO, Tenor (1851-1905)

Francesco Tamagno is said to have had the most powerful tenor voice the operatic stage has known during the past century. On account of his physique and his huge voice, Verdi wrote the tenor part of Otello (in his opera of that name) especially for Tamagno, who created the rôle at Milan in 1887.

From this opera Tamagno made three records which have been preserved. Other rôles suited to his huge voice are shown by records from "Guglielmo Tell," "Trovatore" and "Il Profeta."

- |   |   |  |             |      |
|---|---|--|-------------|------|
| DR100   | { | Esultate! l'orgoglio musulmano sepolto è in mar—"Otello" (in Italian with piano) (below 78)        | Verdi       | 1903 |
| Niun mi tema (Morte d'Otello)—"Otello" (in Italian with piano) (below 78)                           |   | Verdi  | 1903        |      |
| DR101   | { | Figli miei, v'arrestate—"Sansone e Dalila" (in Italian with piano) (below 78)                      | Saint-Saëns | 1903 |
| Quand nos jours, s'éteindront comme une chaste flamme—"Hérodiade" (in French with piano) (below 78) |   | Massenet   | 1903        |      |
|   |   | Di quella pira—"Trovatore" (in Italian with piano) (below 78)                                      | Verdi       | 1903 |
| DR102   | { | Un di all'azzurro spazio guardai profondo—"Andrea Chénier" (in Italian with piano) (below 78)      | Giordano    | 1903 |
| Corriam, corriam—"Guglielmo Tell" (in Italian with piano) (below 78)                                |   | Rossini  | 1903        |      |
| DR103   | { | O muto asil—"Guglielmo Tell" (Italian with piano) (below 78)                                       | Rossini     | 1903 |
| Re del cielo (Inno)—"Profeta" (in Italian with piano) (below 78)                                    |   | Meyerbeer  | 1903        |      |
| DR104   | { | Sopra Berta l'amor mio—"Profeta" (in Italian with piano) (below 78)                                | Meyerbeer   | 1903 |
| Ora e per sempre addio, sante memorie—"Otello" (in Italian with piano) (below 78)                   |   | Verdi  | 1903        |      |
| DR105   | { | Deserto sulla terra—"Trovatore" (also a dedication spoken by Tamagno) (in Italian with piano) (78) | Verdi       | 1903 |
| Niun mi tema (Morte d'Otello)—"Otello" (in Italian with piano) (below 78)                           |   | Verdi  | 1903        |      |
| DS100   | { | Ora e per sempre addio, sante memorie—"Otello" (in Italian with piano) (below 78)                  | Verdi       | 1903 |
| Esultate! l'orgoglio musulmano sepolto è in mar—"Otello" (in Italian with piano) (below 78)         |   | Verdi  | 1903        |      |
| DS101   | { | Un di all'azzurro spazio guardai profondo—"Andrea Chénier" (in Italian with piano) (below 78)      | Giordano    | 1903 |
|   |   |  |             |      |

## TERRY, DAME ELLEN, Actress (1848-1928)

The English stage has known no greater figure during the last half of the nineteenth century than Ellen Terry. As a Shakespearian actress for nearly half a century she was unrivalled, especially in comedy.

The record here given is from one of her greatest impersonations, that of Portia in "The Merchant of Venice."

2-3535 Quality of mercy is not strained—"Merchant of Venice" (Recitation) (78) Shakespeare 1911

Single-sided 10-inch Red Label

## TERRY, FRED, Actor

A famous member of the celebrated Terry family of actors and actresses. Born in 1865, Mr. Terry made his début on the stage at the Haymarket Theatre under the Bancroft régime in 1880. His most famous production in recent years has been "The Scarlet Pimpernel."

- |  |   |   |          |      |
|--|---|---|----------|------|
| E160                                     | { | TERRY, NEILSON, KENDRICK and CHERRY           |          |      |
| Scarlet Pimpernel, Scene from (below 78) |   | Baroness Orczy                                | 1907     |      |
| REV. CANON FLEMING                       |   |   |          |      |
|  |   | Charge of the Light Brigade (Recitation) (78) | Tennyson | 1906 |

## TETRAZZINI, LUISA, Soprano—See also General Catalogue

Born at Florence, Italy. One of the great singers whose name is inseparably associated with those of Melba and Caruso. Her coloratura singing is amazing in its range and brilliance.

- |                                    |   |                             |        |      |
|------------------------------------|---|-----------------------------|--------|------|
| DB527                              | { | Homo, sweet home (above 78) | Bishop | 1912 |
| The last rose of summer (above 78) |   | Moore                       | 1912   |      |



# Records of Unique and Historic Interest

Te

## TETRAZZINI, LUISA, Soprano—Continued

DB528	Quando rapita in estasi—"Lucia di Lammermoor" (in Italian) (above 78)	Donizetti	1909
	Regnava nel silenzio—"Lucia di Lammermoor" (in Italian) (above 78)	Donizetti	1909
DB530	L'Eco (in Italian) (78)	Eckert	1913
	Grand Valse, Op. 10 (in Italian) (78)	Venzano	1910
DB533	Ah! non credea mirarti—"Sonnambula" (in Italian) (78)	Bellini	1911
	Ah! non giunge uman pensiero—"Sonnambula" (in Italian) with flute obbl. and orch. (78)	Bellini	1911
DB536	Ardon gl' incensi—"Lucia di Lammermoor" (in Italian) with flute obbl. and orch. (78)	Donizetti	1913
	Io non sono piu l'Annetta—"Comare" (in Italian) (78)	F. and L. Ricci	1913
DB537	Batti, batti, o bel Masetto—"Don Giovanni" (in Italian) (78)	Mozart	1911
	Bel raggio lusinghier—"Semiramide" (Italian) (above 78)	Rossini	1910
DB538	Aprile (in Italian) (above 78)	Tosti	1909
	Pace, pace, mio Dio—"Forza del Destino" (in Italian) (below 78)	Verdi	1914
DB542	La, la, la—Grand' aria di Caterina—"Stella del Nord" (in Italian) (78)	Meyerbeer	1913
	Nella calma—Arietta Valse—"Romeo e Giulietta" (in Italian) (above 78)	Gounod	1908
DB543	Ballata d' Ofelia (Alto 4)—"Amleto" (in Italian) (78)	Thomas	1911
	O luce di quest' anima—"Linda di Chamounix" (in Italian) (78)	Donizetti	1911
DB544	Brahma, gran Dio—"Pescatori di Perle" (in Italian) (above 78)	Bizet	1909
	Siccome un di caduto il sole—"Pescatori di Perle" (in Italian) (above 78)	Bizet	1909
DB689	Carnevale di Venezia, Pts. I and II (in Italian) (78)	arr. Benedict	1910
	Pastorale—Rosalinda (in Italian) (78)	Francesco Veracini	1908
DB690	Una voce poco fa—"Barbiere di Siviglia" (in Italian) (78)	Rossini	1908
	Io dico, no non, son paurosa—Aria di Micaela—"Carmen" (in Italian) (above 78)	Bizet	1914
DB703	Oh, d'amor messaggera—Valse—"Mirella" (Italian) (above 78)	Gounod	1909

DA and DR (10-in. Red)  
Pink (Patti) one-sided

E (10-in. Black)  
DM (12-in. Pale Green)

D (12-in. Black)  
DK (12-in. Buff)

## TOLSTOI, COUNT LEO, Author (1828-1910)

One of the most famous figures under the old régime in Russia was Count Tolstoi, littérateur and social reformer.

E158	"For Every Day," Thoughts from the book (spoken in English) (above 78)	Tolstoi	1907
	H.E. THE CARDINAL ARCHBISHOP OF WESTMINSTER Speech on Education (below 78)	—	1907

C (12-in. Plum)  
DJ (10-in. Buff)

## TREE, SIR H. BEERBOHM, Actor (1853-1917)

These records show Sir Herbert Tree's quality as a Shakespearian actor, and are taken from the plays produced by him.

E161	Antony's lament over the body of Julius Caesar—"Julius Caesar," Act III, Scene 1 (below 78)	Shakespeare	1908
	Falstaff's speech on honour—"Henry IV," Pt. 1, Act V (below 78)	Shakespeare	1908
E162	Hamlet's Soliloquy on Death—"Hamlet," Act III, Scene 1 (below 78)	Shakespeare	1908
	Svengali mesmerises Trilby—"Trilby" (below 78)	Du Maurier	1908
E163	Soliloquy on the Death of Kings—"Richard II," Act III, Scene 1 (below 78)	Shakespeare	1908
	M. VENIZELOS (Greek Premier) Speech at the Mansion House, Nov. 16, 1917 (78)	—	1917

LABELS—B (10-in. Plum)  
DB and DS (12-in. Red)



# Tr "His Master's Voice" Records—Catalogue No. 2

## TRELOAR, The late SIR WILLIAM, Bart. (1843-1922)

Sir William Purdie Treloar, Lord Mayor of London in 1906 and 1911, was born in 1843. Well known for philanthropic work, Sir Wm. Treloar established a Cripples' Hospital and College at Alton and Hayling Island. This speech was actually recorded at the Mansion House during his mayoralty.

- E333 { "Treloar" Cripples' Home, Appeal for (78) 1911  
SIR C. WAKEFIELD  
"Recruiting" Speech—Recorded in Mansion House, Jan. 25, 1916 1916  
(78)

## VAN ROOY, ANTON, Baritone

Van Rooy was very well known as a Wagnerian singer at Covent Garden, and at the Metropolitan Opera House, New York. His singing in the Grand Opera Season in 1913 at Covent Garden was universally admired.

This record is from his greatest rôle—Wotan, in Wagner's "Ring."

- D809 { Abendlich strahlt—"Rheingold" (in German) (above 78) Wagner 1908  
LEOPOLD DEMUTH  
Fürwahr es ist ein Abenteuer—"Nachtlager von Granada" (in German) (78) Kreutzer 1908

## VENIZELOS, HIS EXCELLENCY M. (Ex-Premier of Greece)

Elutherios Venizelos first became Prime Minister of Greece from 1917 to 1920. Virtually an exile from his country during 1920 to 1923, but at the end of 1923 he was recalled to the Premiership. He held office only for a few weeks, however, resigning on account of ill-health early in 1924.

- E163 { Speech delivered at Mansion House, Nov. 16, 1917 (78) 1917  
SIR H. BEERBOHM TREE  
Soliloquy on the death of Kings—"Richard II," Act III, Scene 1 (below 78) Shakespeare 1906

## WAKEFIELD OF HYTHE, LORD

Lord Wakefield was born in 1859. After serving as a Sheriff in the City of London, and receiving a Knighthood in 1908, the then Sir Charles Wakefield was elected Lord Mayor in 1915. A Baronetcy was conferred upon him in 1919, and he was raised to the Peerage in 1930.

He has always taken a keen interest in military affairs, is an Hon. Colonel of the R.G.A. and also of the 2nd Battalion of the London Regiment (Royal Fusiliers).

- E333 { "Recruiting" Speech—Recorded in Mansion House, Jan. 25, 1916 1916  
(78) SIR W. TRELOAR, BART.  
"Treloar" Cripples' Home, Appeal for (78) 1911

## WALLER, LEWIS, Actor (1860-1915)

Lewis Waller was considered one of the finest elocutionists the English stage has known, as is shown by his reciting of Tennyson's famous poem, and an equally familiar Shakespeare speech, both frequently delivered by him on the platform.

- E164 { Charge of the Light Brigade (above 78) Tennyson 1911  
Henry V at Harfleur (78) Shakespeare 1911

## WEDGWOOD, THE RIGHT HON. JOSIAH C., M.P.

Mr. Wedgwood has taken a prominent part in the Labour Movement, being elected Vice-Chairman of the Party in 1921. Born in 1872, he entered the Royal Naval College, Greenwich, in 1892, and served in the Navy. During the war he served in the Army at Antwerp, in France, the Dardanelles, and East Africa (where he was wounded and awarded the D.S.O.). In 1917 he was appointed Assistant-Director of Trench Warfare.

He first entered Parliament as M.P. for Newcastle-under-Lyme in 1906, and in the following year was head of a British Mission to Siberia.

In the first Labour Ministry to be formed in England (1924) Mr. Wedgwood was made Chancellor of the Duchy of Lancaster, with a seat in the Cabinet.

- D381 { "Land and Labour," Speech (above 78) 1911  
THE RT. HON. DAVID LLOYD GEORGE, M.P.  
"Budget," Speech (above 78) 1909

## WHITEHILL, CLARENCE, Baritone—See also General Catalogue

Clarence Whitehill was born in 1872 at Marengo, Iowa, U.S.A. His début was made in 1898, at the Théâtre de la Monnaie, Brussels, and he subsequently appeared in Paris, New York, and London.

- DB440 { Wotan bids farewell to Brünnhilde (Act III)—"Valkyrie" (78) Wagner 1922  
Wotan kisses Brünnhilde into a deep slumber (Act III)—"Valkyrie" (78) Wagner 1922

**WILLIAMS, EVAN, Tenor (1867-1918)**—See also General Catalogue

Born at Mineral Springs, Ohio, of Welsh extraction. Evan Williams enjoyed immense popularity in the United States.

DB445	{ Death of Nelson (78)	Braham	1917
	{ Song that reached my heart (78)	Jordan	1917
DB450	{ Comfort ye my people—"Messiah" (78)	Handel	1908
	{ Every valley shall be exalted—"Messiah" (78)	Handel	1908
DB453	{ A furtive tear—"Elixir of Love" (78)	Donizetti	1908
	{ Like a dream—"Marta" (78)	Flotow	1908
DB454	{ Forgotten (78)	Cowles	1908
	{ If with all your hearts—"Elijah" (78)	Mendelssohn	1908
DB458	{ Cujus animam—"Stabat Mater" (in Latin) (above 78)	Rossini	1908
	{ Ingemisco—"Requiem" (in Latin) (78)	Verdi	1908

**WILSON, WOODROW (1856-1924) (President of the United States of America, 1913-1920)**

The name of President Wilson will always be remembered in England because of America's share in the Great War.

Woodrow Wilson, twenty-eighth President of the United States, was born in Virginia in 1856, and took up the profession of law, practising for some time until he entered the Academic world, becoming a Professor of Law at Princeton University in 1890, and President of that Institution in 1902. Subsequently Dr. Wilson was elected Governor of New Jersey in 1911, and became President of the United States in 1913. He was one of the leading figures in the Peace Negotiations on the conclusion of the war.

President Wilson's death took place in 1924.

D820	{ "Tariff," Speech (78)	1912
	{ "Labour," Speech (78)	1912
D824	{ "Democratic Principles," Speech (78)	1912
	{ "The Farmer," Speech (78)	1912

**"OPERA AT HOME"**

THE latest Library Edition of "Opera at Home" is indispensable to the opera lover, and is an authoritative book of reference regarding Opera and the Gramophone. The edition is printed on the finest art paper, whole bound in green grained cloth, handsomely tooled in gold. There are 525 pages of reading matter and illustrations, which last are in keeping with the dignity of the work, and show the greatest operatic artists in the rôles they have made famous. The type is clear and comfortably read, and the cover is protected by a tastefully illustrated dust wrapper. "Opera at Home" is unique, and abounds in absorbingly interesting and little-known information regarding the Operas, Composers and Singers. No such fascinating book on the subject has hitherto appeared, and, when used in conjunction with the operatic records, an entirely new phase opens in home entertainment. Every care has been taken to ensure that the contents are authoritative, the writers being closely in touch with opera in all countries. To the opera lover, "Opera at Home" will be a source of delight and instruction.

Price SIX SHILLINGS NET from all

"His Master's Voice" accredited dealers.

Published by THE GRAMOPHONE CO., LTD.

DA and DR (10-in. Red)  
Pink (Pat.)—(one-sided)

E (10-in. Black)  
DM (12-in. Pale Green)

D (12-in. Black)  
DK (12-in. Buff)

C (12-in. Plum)  
DJ (10-in. Buff)

LABELS—B (10-in. Plum)  
DB and DS (12-in. Red)





## GRAMOPHONE SCIENCE

*versus*

## GRAMOPHONE GUESS-WORK

The New "His Master's Voice" instrument lifts reproduction above every preconceived notion of gramophone music. By its own exclusive principle it brings out every note of voice or instrument with astounding fidelity. By its clarity, by its brilliant tone, by its compass it has attracted a host of new enthusiasts. To realise how true this is, ask your dealer to play over some "His Master's Voice" records on

**The NEW**

# "His Master's Voice"

**Re-entrant Exponential Gramophone**

⌈ The secret lies in the applica-  
tion of a scientific principle known  
as **MATCHED IMPEDANCE.** ⌋





At last!

Radio that gives acoustic symmetry . . . from top to bottom of the musical scale.

Enjoy a new  
thrill . . . !

Hear recorded music  
played as only this instrument can play it.

The climax of 32 years devoted to the art of sound reproduction by the greatest organisation of its kind in the world.

Hear it  
at any accredited dealer's.

**"His Master's Voice"**

RADIO-GRAMOPHONE

